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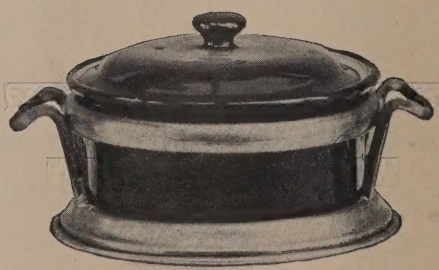

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POTTERY & GLASS

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Rare China, Real and False

FORGERIES AND COPIES OF POTTERY AND PORCELAIN—LARGE QUANTITIES OF SPURIOUS CHINESE WARE PRODUCED—IMITATIONS MAY OFTEN BE RECOGNIZED BY THE DECORATION—MODERN IMITATIONS

THE increasing demand for good examples of Chinese porcelain and the high prices paid for them by collectors in recent years have proved powerful incentives to certain potters in various countries who are more skillful than scrupulous to turn their attention to this branch of ceramic art, and many collections will be found to contain these modern imitations of Oriental wares.

In Paris, France; Budapest, Hungary; in Germany and numerous other parts of Europe vast quantities of spurious Chinese porcelains have been produced. These wares are frequently sold by the manufacturers as genuine pieces; but there are others who make no secret of the imitative character of their productions, thus keeping within the law; but they furnish them to dealers in wholesale quantities as reproductions, and the dealers in turn dispose of them to unsuspecting collectors as genuine. There are houses in Paris where reproductions of almost every variety of well-known pottery and porcelain are kept in stock and jobbers and tradesmen who deal in such wares can order anything they desire, from a characteristic piece of Delft pottery to a Ming vase.

For a reason that hard paste French porcelain bears a superficial resemblance to the paste of Oriental porcelains it is comparatively easy for the French fabricator to simulate the Chinese wares. Some of these forgeries are so cleverly executed that they are likely to deceive any one but an expert. While probably all classes of Chinese porcelains have been imitated to a greater or lesser extent, the so-called green family, or *famille verte,* of the K'ang-hsi reign and the rose family or *famille rose,* of the Ch'ien-lung period appear to have received the especial attention of the forgers.

The porcelain used by the European falsifiers is of a whiter color than the Oriental, and to remedy this defect a surface tint is often applied to imitate the bluish or greenish tone of the Chinese glaze, which is of the same tint throughout, the coloring being imparted by lime, which is one of the constituents of the glaze. Frequently the artificially tinted glaze of the counterfeit ware is streaked or mottled and on the bottoms of pieces the colored glaze is irregular or variegated where it has been unevenly applied. A critical comparison of genuine and spurious pieces will soon enable the collector to distinguish between them.

A careful examination of spurious Chinese pieces will reveal the fact that the decorations are usually much cruder and more poorly drawn. Some of the enamel colors used, notably the pinks, are frequently so exact in tone and design as to escape detection, but the painting is usually distinguished by the patchy appearance of the colors, which have been applied roughly by numerous touches of the brush, while in the genuine work the petals of flowers (as chrysanthemums) and other details of the design have been painted by a single stroke, which leaves the thick colors homogeneous and smooth. These characteristics can be plainly seen by viewing the surface obliquely in a good light.

It is in the hatched or diapered groundwork, however, that the greatest difference can be detected between the imitation and the genuine. In the former the work is carelessly and hurriedly painted, so that the lines and spaces are irregular and amateurish, while in the latter they are usually drawn in a painstaking manner.

The cock and peony patterns of Ch'ien-lung are frequently imitated, but some of the enamel colors, notably the yellows, are either opaque and muddy or too vivid. Plates, cups and saucers, teapots and small vases are more frequently found among counterfeits than more important pieces. In the painting of human figures and animals and the diapering of groundwork the careful touch and mannerisms of the Chinese artist are lacking.

Celadon or pale sage green glazes have been produced in China for almost a thousand years. The earliest celadon pieces, which are now extremely rare, always show a ferruginous, dark red color on the

basal rim, which is not covered with the green glaze. When it is not present the ware is not of the early period. The older examples are frequently fluted on the under or outer sides and are usually decorated with incised designs of conventional flowers, geometrical devices and fabulous animals. To simulate the great age of the excessively rare pieces the modern Chinese potter resorts to the trick of placing on the exposed parts of the bottom a superficial brown coloring.

The collector, if in search of genuine old specimens, is advised to avoid all Chinese celadon which is made of white porcelain. These are invariably of late date, as the older examples always possess a dark stoneware body. But it is necessary to determine whether the deep tint on the bottom edges is the result of impurities in the ingredients, which is brought out by the intense heat of the kiln, or is merely a superficial color which has been applied to white porcelain or other modern pastes.

To the class of reproductions which are not outright forgeries belong the simulated Chinese porcelains of the Herend, Hungary, factory. Here have been made some very clever examples which closely resemble the originals and which would readily deceive the unwary, but they bear the mark of the Herend works beneath and merely serve to show the skill of a modern potter in closely imitating in external features the modeling and painting of the old Chinese craftsman. It is said that Moritz Fischer, the proprietor of the works, employed Chinese potters to decorate the ware.

A small hot water jug and a reticulated cup and saucer in the Pennsylvania Museum collection, Philadelphia, are excellent illustrations of this class of ware, both of which bear the Herend mark pencilled in blue above the glaze. This factory was built about 1839.

The *Sang de boeuf* or oxblood glaze of the K'ang-hsi period is highly prized and eagerly sought for by collectors, and many pieces will be found in public and private collections which pose as such but which in reality are of an entirely different nature. The genuine old sang de bœuf is a transparent copper red which always shows a crackled surface. It was applied to the finest quality of white porcelain, never to stoneware. Sang de bœuf vases possess a white edge at top and bottom where the colored glaze stops abruptly in a straight line.

The red color is frequently, although not always, mottled with green and occasionally with other colors. As the glaze has not trickled down past the lower lines, the under part or foot is not ground on the wheel. In the modern Chinese reproductions the glaze often begins at the top in bright green, gradually blending into red, which becomes darker as it approaches the base. Drops of glaze overflow the lower line and trickle down on the foot and are removed by grinding. Such pieces will usually prove to be of the nineteenth century.

There is another variety of genuine Chinese ware which is often erroneously called sang de bœuf in sales catalogues, namely, the deep red *flambe* glazé used on coarse stoneware which was produced in the Yung-Cheng and Ch'ien-lung reigns. The feet of such pieces almost invariably show the removal of superabundant glaze by means of the polishing wheel. The paste is dark and coarse and often chipped around the lower edge. The glaze is either mottled and streaked or is spotted with markings suggestive of the corpuscles of blood, an effect which the dealer will probably claim to be a convincing proof of authenticity.

While such pieces are often desirable and good of their kind, they are entirely different from the true sang de bœuf of an earlier period. An authentic sang de bœuf vase of the K'ang-hsi period once seen can never be confused with these later flambé pieces.

So-called *Lowestoft* hard porcelain is now known to have been made in China in the latter part of the eighteenth century and the early part of the nineteenth for the European and American markets. No hard paste was ever produced or decorated at Lowestoft, England. This Oriental ware has been in such great demand among American collectors and has commanded such high prices in recent years that the modern European counterfeiters have reproduced it in great abundance. Large quantities are brought from Paris and Germany every year and the curiosity shops of New York and other cities are flooded with it.

The most glaring frauds in this ware are those which are decorated with white slip traceries in addition to the colored designs. They may be recognized by the freshness of the colors and their general appearance of newness. Occasionally this heraldic ware bears an imitative Chinese mark. Oriental Lowestoft was never marked.

Modern imitations of large ginger jars of the green family, K'ang-hsi period, are also figured here. The glaze is superficialy covered with a wash of pale green, which in places, particularly on the base, has accumulated in darker shades, showing that the tinting has been superficially applied. In the details of the figures and the diapering of the groundwork the hand of the European decorator is distinctly visible. These striking forgeries are supposed to come from Budapest.

A well known example is decorated with a bird and a floral pattern. The painting is entirely lacking in the Oriental spirit, and the yellow enamel color of the heads of the birds is thick and muddy. These pieces also reveal the effort of the decorator superficially to simulate the greenish tone of the Chinese porcelain.

The inexpert buyer should always remember that many pieces of Chinese porcelain bear the marks of earlier reigns. Thus many examples marked with the characters of the Ch'eng-hua period (1465-1488) will be found to belong to the K'ang-hsi (1662-1722) and the Ch'ien-lung (1736-1795) reigns. A bottle-shaped vase in the Pennsylvania Museum, Philadelphia, covered with a deep orange ground and embellished with relief figures of lions sporting with balls and ribbons, enamelled in green, blue, brown and claret, is stamped with an apocryphal mark of Ch'eng-hua. It belongs to the Ch'ien-lung period.

(*Continued on page* 33)

Figuring the Cost of Doing Business

ONE of the great weaknesses of the modern retail merchant lies in his inability to figure accurately the costs involved in doing business. If he passes a year with a balance on the right side of his bankbook he rests happy in the thought that he is making money "right and left" and gives no consideration to the minor details of his establishment.

Speaking along these lines, Charles E. Meek, of the National Association of Credit Men, says, in the September issue of his Bulletin, that among the causes of commercial failure ignorance of just what constitutes gross profit ranks high. There is also another cause, Mr. Meek says, and that is the fallacy of figuring the percentage of profit on the cost price instead of the selling price. It would be well if the selling end of every business might do what it could to expose this fallacy among the weaker customers of the house before wrong methods had brought the inevitable.

A writer in the "Southern Merchant" going further along the same course of argument, elucidates the subject as follows:

Every house should instruct the selling force in these important principles so that the salesmen may stir their customers up to the adoption of correct methods. One of the most important things for a merchant to consider is whether or not he has added to the expense account everything that belongs there.

An ordinary business man will take proper cognizance of the most essential and potent expenses incurred in running his plant, says the writer, for such matters as rent, employees' salaries, heat, light, etc., are quite apparent as outlays to every one. But will he figure in something for wear and tear on his equipment, for things will not last forever when in daily use, and, more important, for more often neglected, does he take into account his own salary? To quote further from the article:

Suppose, for example, a merchant does business for one year, and finds at the end of that time he has sold goods to the amount of $20,000. Then, if he has faithfully kept his books, he can cast up his expense account something like this:

Salary for self	$1,800
Employees' wages	1,100
Advertising	250
Heat and light	200
Wear and tear on fixtures	50
Horse	300
Miscellaneous expenses	300
Total	$4,000

If he sold in the year goods to the amount of $20,000, and it costs $4,000 to do so, it is clear that the expenses were 20 per cent. of the gross amount of the sales. Bear this particularly in mind—this percentage is figured on the gross amount of the sales, and not on the cost price of the goods.

Faulty profit figuring consists, in the first place, in taking the cost price of the goods to be sold, adding to it the percentage of expense figured on sales plus the amount of profit wanted and expecting to realize the desired percentage.

For example, suppose the cost of doing business is 20 per cent. and one purchases a hundred dollars' worth of some line he wishes to use as a leader, and is willing to sell at cost. He adds to the $100 $20, selling for $120, and thinks he breaks even. But he does not. He loses 5 per cent. Why? Because that 20 per cent. must be figured on selling and not on cost price. He should have added $25, selling for $125, and the $25 he received above the $100 of cost would equal just 20 per cent. of the $125 for which he sold the goods.

Now, then, suppose one desires to start the year right, having determined to make his store pay a gross profit of 10 per cent. He has found that he must add 25 per cent. to cost price to come out without loss, so with the first hundred dollars' worth of goods he has to price he adds $25 for cost of doing business, and then adds 10 per cent. of that, or $12.50, and sells the lot for $137.50. Does he make 10 per cent.? Surely not. Deducting 20 per cent. of $137.50, the gross selling amount, which is $27.50, there is left $110, or $10 more than the first cost of the goods, and this is but little more than 7 per cent. of the $137.50 for which the stock was sold.

From this, one finds that he must add more than 37½ per cent. to the original cost; so he tries a little more, and makes it 40 per cent., thinking this is surely enough, and again he falls short, for 40 per cent. added to the first cost yields a trifle under 9 per cent. of profit. So he goes a little farther, and discovers finally that where the cost of doing business is 20 per cent., and desired profit is 10 per cent., there must be added to the laid-down cost of goods sold 43 per cent. This is easily figured. Cost of goods, $100; add 43 per cent. and sell for $143; deduct 20 per cent. of selling amount, or $28.60; and one has left $114, or $14.40 more than first cost, and this is a trifle more than 10 per cent. of selling figures.

Bear this in mind thus: Cost of doing business, 20 per cent.; desired gross profits, 10 per cent.; add 43 per cent. to cost of goods laid down at store. Fifty per cent. added to cost price will yield a gross profit of 13 per cent.

If the cost of doing business is only 15 per cent., then 33 1-3 per cent. added to cost price will yield 10 per cent. gross profit, and 43 per cent. added will yield 15 per cent. gross profit.

If cost of doing business is 18 per cent., 40 per cent.

added to cost price will yield 10 per cent. and 43 per cent. added will yield 12 per cent. gross profit.

The explanation given here will illustrate the principle, however, and any merchant can go ahead and figure out for himself what he will have to add to make the profit he desires. The whole thing lies in figuring from the selling amount and not from the cost. It is on the business done, or the sales made, in other words, that the profit is to be made.

It is surprising how many experienced merchants go wrong on this proposition of making prices to obtain a reasonable percentage of profit. It is because they begin at the wrong end, and as a result they will not be able to make their accounts balance when they come to determine just where they stand. Another place where some are weak is that they sometimes forget to add to the cost the transportation charges, or the drayage where deliveries to store are not made by their own teams. Of course, where one has his own teams to do the handling, and has already charged their maintenance to fixed expenses, this latter item is not to be figured in cost of the goods, for it finds its place in the cost of doing business.

Production of Pottery in 1910

THE manufacture of pottery of various kinds has grown to be an enormous industry in the United States, and it was in a highly prosperous condition in 1910, according to a report by Jefferson Middleton, just published by the United States geological survey. The product was valued at $33,784,678, a gain of $2,735,237, or almost nine per cent over the figures for 1909. This is the greatest value ever reached, exceeding by $2,343,794 the record figures for 1906. Compared with earlier years the increase is yet more striking. In 1899 the value of the pottery products of the United States was $17,250,250. The product for 1910 was greater by $16,534,420, a gain of almost ninety-six per cent. During the same period the imports increased almost forty-one per cent.

The pottery products of the United States, as classified by Mr. Middleton, consists of red earthenware, yellow and Rockingham ware, cream-colored ware, white granite ware, semi-porcelain and semi-vitreous ware, china in its various forms, sanitary ware and miscellaneous wares.

The product of most importance is white ware, which includes general household ware, though it is produced in only eight states. This product was valued at $14,780,980 in 1910, compared with $13,728,316 in 1909. Ohio was the leading producer, reporting a value of $9,730,408 for 1910. West Virginia was second and New Jersey third. White ware composed about forty-four per cent. of all pottery products.

Chinaware, the highest grade of general ware, though comparatively small in value of production ($1,962,126 in 1910), showed a gain of $195,306 in 1910. It was produced in but three states in that year. New Jersey was the leading state, reporting ware valued at $1,131,412. New York was second and Pennsylvania third. China constituted six per cent. of all pottery products in 1910.

Red earthenware was made in thirty-three states to the value of $854,196, Pennsylvania being the largest producer. Ohio was second and Massachusetts third.

Stoneware and yellow and Rockingham ware were valued at $3,796,688, and was made in twenty-eight states. This is the only branch of pottery production that showed a decrease in 1910. Ohio, as for many years, was the leading state in the manufacture of these wares, reporting forty-four per cent. of the total. Illinois was second and Pennsylvania third.

Ohio is the leading pottery-producing state in the union, reporting a value in 1910 of $14,794,712, or forty-two per cent. of the whole. New Jersey was second with wares worth $8,588,455, or forty-five per cent. of the total. West Virginia was third, with wares valued at $2,675,588. The five leading states—Ohio, New Jersey, West Virginia, Pennsylvania and New York—produced eighty-nine per cent. of the total.

Imports of pottery in 1910 were valued at $11,127,405, an increase of $520,193, or five per cent. The exports of pottery which are confined almost exclusively to the lower grades of ware, increased $177,994, or twenty-one per cent. over the 1909 exports.

The proportion of domestic production to consumption in 1910, says Mr. Middleton, was the largest ever recorded—seventy-seven per cent.—nearly four-fifths of the pottery consumed in the United States being of domestic production. It has been estimated that in 1875 the proportion of domestic production to consumption was only about fifteen per cent. The large increase has been brought about by the earnest efforts of the American potters to improve their wares and make them equal or superior to the imported, and the geological survey's figures show that they have been highly successful in attaining that end.

Turkish Porcelain Treasure

Professor Dr. Ernst Zimmerman, director of the Dresden Royal Porcelain Collection, has gone to Constantinople to inspect the porcelain treasures owned by the imperial family after the revolution. The victorious party found at Yildiz Kiosk, the residence of the Sultan, extraordinaryly large quantities of old porcelain and china, all of which was sent to the new Antique Museum. Other stores of old china were also found in the treasure chamber at the old Seraglio, partly in an old underground cellar dating from the Byzantine period. Prof. Zimmerman has discovered priceless treasures here, which clearly shows that this middle point of the East at one time was in closer touch with the Far East than Europe. The professor has found over six thousand articles, including works of art of an unusual size. Chinese and Meissen china goods predominate. Hitherto it has been quite a wonder to find a collection of thirty Chinese Celadon bowls at one time, but in this cellar piles of at least one thousand have been found.—China, Glass and Lamps.

Cloisonné Vases—The First Three Are by Ando Jubei and the Fourth by Kawade Shibataro

Japanese Art In Cloisonné Enamel Work

By Jero Hirada

DISTINCT QUALITIES EXPRESSED IN JAPANESE ART—ORIGIN OF THE TERM SHIPPO—THE VARIOUS KINDS PRODUCED—DESIGNS USED—THE TECHNIQUE OF ENAMEL DECORATION—THE PROCESS OF MANUFACTURE AND THE DEVELOPMENT OF THE INDUSTRY

THERE are two distinct qualities or types expressed in Japanese art: one suggesting endless patience in the execution of minute detail; the other denoting a momentary conception of some fleeting idea carried out with boldness and freedom of expression in form and line—profuse complexity and extreme simplicity. The people of the West, finding these apparently inconsistent qualities existing in old Japanese art, marvelled at the former quality and were fascinated by the latter.

While it is impossible to find either type applied exclusively to any one class of work, it must be admitted that certain branches of art industry are more adapted for the expression of one of these artistic qualities than the other. Like damascene work and the decorations on Satsuma ware, that on Japanese cloisonné ware generally exhibits the quality suggestive of unwearying labor and patience.

Cloisonné enamels are known amongst the Japanese by the name of *shippō,* a contraction of two words: *shichi,* denoting seven, and *ho,* meaning treasures. Some authorities endeavor to trace the term to an old Buddhist book, discrediting the Chinese origin on the strength of this particular ware being referred to in some old Chinese books as "ware of devil's country," suggesting thereby that they were of foreign importation. However, it is obvious that the name *shippō* has been thought most appropriate in Japan, inasmuch as the exquisite beauty of the work gave it the appearance of having been wrought with the seven precious things, commonly known to consist of gold, silver, emerald, coral, agate, crystal and pearl. The term *shippō* is used by Soami to record the fact that Ashikaga Yoshimasa, in the second quarter of the fifteenth century had considered it superior to inlaid work. Many claim that the ware had been christened *shippō yaki* by the Japanese, although it was erroneously called *aranda yaki,* or Dutch ware, by Kaji Tsunekichi and others, when a piece of it falling into his hand led to his discovery of the art after years of hard labor, and to the manufacture in 1832 (or in 1839, according to some accounts) of a plate six inches in diameter, the first piece of modern cloisonné enamel as we know it to-day.

While the writer feels keenly the need of a systematic record of the development of this art, no attempt will be made in this short treatise to meet that want. Interesting as a minute account of the modern struggle during the last fifty years or so to develop *shippō* in Japan might prove to be, it is not the intention of the writer to make any effort along these lines. The purpose of the present article is little more than to set down a few observations which have occurred to the writer in connection with this branch of Japanese art, particularly as to certain characteristics of the Japanese people which are revealed in its treatment and craftsmanship. At the same time we shall not omit an introduction to a few of the best-known cloisonné

Silver Cloisonné Vase by Kumeno Teitaro

artists of the present day, together with their work, however casual that introduction may prove to be.

It will be well to describe briefly at the outset the different kinds of *shippō* wares now produced. They are generally classified under two heads according to the quality of the paste: (1) *doro-jippō* (*shippō* becomes *jippō* when in combination with another word preceding it) or opaque enamel, and (2) *suki-jippō*, or translucent enamel. The enamels are applied to the metal base or foundation in one of two ways: (*a*) Those parts of the design which are to be filled with the paste are channelled either in casting or by indenting, or (*b*) cloisons are formed by the aid of thin wire to receive the paste. The former is more properly called *champlevé*, while the latter is designated *cloisonné*. But the Japanese term *shippō* is applicable to both. It is also applicable to what is known as cloisonless enamel-work (commonly called *musen-jippō*) and to *shōtai-jippō*, or bodiless enamel (known as "transparent or plique à jour cloisonné"), in which the copper foundation is removed, generally by chemical process, leaving only the vitrified enamel, as also to several other variations. The ordinary enamel-work with wire is called *yūsen-jippō;* the variety in which the work is slightly raised in relief by means of applying an extra amount of enamel is called *moriagé;* another variety in which the foundation is hammered out wherever the relief effect is required is called *uchidashi*. Still another variety with translucent red enamel without any cloisons, but generally with carving on the base, is known to manufacturers as *akasuké*. Porcelain and other materials are sometimes used, but a copper base is employed for practically all opaque enamels, also for *akasuké*, as an equally brilliant red cannot yet be obtained upon any other metal. Silver and gold are used as bases for the translucent enamels; those with a silver base being known as *gin-jippō*, and those with gold as *kin-jippō*. Translucent enamels are also used, either in part or whole, for *gin-bari*, a variety in which the copper base is covered over with silver paper, giving it the appearance of a silver foundation.

A few terms used to designate different designs may also prove to be of some value. When the monochromatic ground of the ware is of a light color the piece is described as *usuji*. When the design is old, more after the old Chinese pattern (with *kara-kusa*, or ornamental vine scroll), generally with heavy wires, the cloisonné is said to have *kodai-moyō*. The rainbow-colored enamel made to run from the top of a *shippō* piece of recent development after the fashion of a porcelain glaze is called *nagare-gusuri* (streaming or flowing glaze).

Here a few words about the technique of enamel decoration may prove of interest. Let us take an ordinary example of *yūsen-do-jippō*, a copper cloisonné enamel. To prepare the base a piece of copper is hammered out into the desired shape and form, the surface being made smooth. Upon this copper base is traced with a brush in India ink the design to be executed, which has been originally painted by an artist on paper or silk. Then thin wires or ribbons of gold, silver, or copper are placed edgeways upon the lines of the drawing with great accuracy in order to make the cloisons. The narrow metallic ribbon is cut into sections of various lengths and curved into the forms required, exactly fitting the lines of the drawing. In the more carefully made pieces the ribbons are not only bent but beaten with the hammer so as to obtain vary-

Cloisonné Enamel Incense Burner by Ando Jubei

ing thicknesses of lines and the ends of the wires filed so as to insure that they meet perfectly.

The endless patience required, and the great difficulty involved in this preliminary part of the enameler's art, can be imagined when we learn that it is not unusual to find more than one hundred pieces of ribbon set in intricate designs in a space of one square inch. The writer has now before him a cigarette box, made by Kumeno Teitaro of Nagoya, about three and a half inches long and a little less wide, literally covered with tiny butterflies, most delicate wire being used to give form to two sets of wings and a pair of antennæ for each butterfly. At an arm's length the box appears to be covered simply with shapeless dots, and it is only by a closer examination that thousands of butterflies of perfect shapes and beautiful colors can be appreciated. How the minute work has been done is still a mystery to his friends.

A vegetable glue made from the root of a species of orchid is used to make these pieces of ribbon adhere to the base. Then powdered enamel or fine solder-filings are sifted over the work, which is then subjected to a gentle heat, thus securing the cloisons. Enamel pastes of various colors are then, with the aid of a bamboo pen, jammed into the cloisons formed by the wires, thus carrying out the design. Different firings are necessary, as some enamels do not fuse as easily as others, and since different layers of enamels are required to attain the desired effect. Finally the surface is polished with stones of different grades of coarseness, then with powdered charcoal, finally with hartshorn mixed with rapeseed oil. However, in the preparation of *musen-jippō,* the process of firing to fix the cloisons is omitted. When the cloisons are filled with the paste the enamel is left to dry in the shade and then the ribbons are pulled out before the work is put into the oven. Afterwards these ribbons are relaid on vitrified enamel and another layer of paste is applied. Thus the process is repeated until a perfect pictorial effect is attained.

Intricate as the process is, the modern cloisonné manufacture happens to be one of the few industries in Japan which have been developed chiefly by European patronage. It is only in comparatively recent years, most markedly within the last few years, that *shippō* began to find a place in Japanese homes as an ornament. As is so often the case with arts and crafts, there are two more or less distinct types of enamel-work, one designed for foreign markets and the other for the

(*Continued on page* 30.)

Drawings on Copper Base for Cloisonné Enamel, and Marks of Prominent Artists

The Successful Salesman

THE TEN QUALITIES ESSENTIAL TO SUCCESS—HEALTH, HONESTY, ABILITY, INITIATIVE, KNOWLEDGE OF THE BUSINESS, TACT, SINCERITY, INDUSTRY, OPEN-MINDEDNESS, AND ENTHUSIASM

IN the make-up of a successful salesman there are, in my opinion, ten qualities essential to success. If I were conducting a store I would endeavor to inculcate these qualities into any of my employees who did not seem to have them, and to encourage them in those who already possessed them. These ten principal qualities are:

Health, honesty, ability, initiative, knowledge of the business, tact, sincerity, industry, open-mindedness and enthusiasm.

Just in proportion as a man possesses these attributes will he succeed in business.

Now, when I say he should have health, I do not mean that you want to go to the extreme of interfering with a man's private life and telling him what he should eat and drink, but I believe that in the selection of men the question of health should enter largely, because in my own experience I have always found that a healthy mind is better nourished in a healthy body than otherwise. The man who has health of the body is surer to have a healthy mind than the one who hasn't bodily health.

Into this question of a salesman's health enter the things he shouldn't do. There is hardly a salesman in the country to-day but isn't doing something that is injuring his health. The greatest thing that bothers us all is our habits. I refer particularly to the subject of eating, drinking and smoking too much.

A salesman's mind should be on the *qui vive* all the time. Just like a race horse, he should be ready to go when the bell sounds. Now every man knows he is better off if he doesn't drink at all. I don't think that drinking ever benefited any man, and the same thing applies to smoking, but there are some of us who can do these things temperately and are not much harmed by them.

But if a man wants to take a drink or two, he should not do it in the daytime. A business man particularly should not take a drink until after 6 o'clock in the evening.

We see very much less drinking in the daytime now than ten years ago, and I am very glad of it, because as business men we have no right to do that thing in the middle of the business day which will in any way interfere with our efficiency for our afternoon's work.

I know of nothing that will so unfit a man for business as a drink or two in the middle of the day, because at 2 or 3 o'clock in the afternoon he is lazy and heavy and unfit for work.

Salesmen, above all others, if they feel they must drink, should not do so until after 6 o'clock at night. The man who will stick to this rule will have more dollars in the bank at the end of the year than the man who does not. I speak from experience—like the man who says: "It pays to be honest, because I have tried both ways."

In speaking of honesty, I don't refer to it in the baser sense, because a man is nothing short of a fool nowadays who is not absolutely honest. But honesty goes further than just what a man does. Honesty means what a man thinks as well as what he does. After all, there is only one man in the world who knows whether a man is honest and that is himself. Our wives think we are honest, and whether we are or not, it is a good thing to keep them thinking that way; but they could not prove it to save their souls.

Whether you are honest or not is something that only you, in the depths of your heart, can tell. But I give it to you as good sense and the business logic that honesty in all things must be the rule of all men if they are going to succeed.

In regard to ability, I have found in my limited experience that most men have two arms, two legs, two eyes, two ears, a nose and mouth, and considering their height, they weigh about the same. Now, what makes the difference between one man and another? Nothing but brain power. That's all. One man has developed his brain further than the other.

If all men were created equal in brain power, they would not remain that way. You remember the parable of the talents? Some of us are so afraid that what we have will get away from us that we wrap it up in a napkin and keep it, and we have that talent always, but never add to it.

It has been my experience that there are but three kinds of men in the world—first, the kind you have to tell once to do a thing and you can bet your life it will be done. The second is the kind you have to tell three or four times. The third is that great business-producing, creative lot of men who don't have to be told at all. They have initiative. They know what to do and they go ahead and do it.

What we call skill in a surgeon is initiative in a business man. If a surgeon had you on the table and had operated for appendicitis and found that he had made a mistake and some other condition existed, he hasn't time to go and take a book from the shelf and say, "I will read up on this subject." No, he has to go ahead and finish the job, whether it is your finish or his finish. They call that skill in a surgeon, but it is initiative in a business man, because he must face critical situations, he must face untried problems and must solve them for himself. He must do something.

I have always noticed that the lawyer who reads the most law books and keeps up to date on law, is, as a rule, the best lawyer. The insurance salesman who can tell you offhand how much insurance should cost at your age always makes a favorable impression. I know the statement that, "Salesmanship is a profession," is worn threadbare; but it is true, nevertheless. A man ought to have all the knowledge of his business that he can possibly obtain, keeping in mind the old saying that "knowledge is power."

Tact, the next quality, is that rare trait which enables a man to know how to deal with his fellow-men. Tact is something it is pretty hard to give a man. He must cultivate it himself. Some people mistake tact for "jolly." A man who can "jolly" you into something isn't always tactful; he is merely expedient. He has done the most expedient thing at this time, perhaps; but he probably hasn't been honest with you. So don't mistake the thing. Tact would not jump out of a window unless he saw a soft pillow at the bottom. It is pretty hard to describe it, but we all know that tact is a great quality to possess.

Sincerity is that rare quality which not only makes friends, but holds them. You can tell from the way men talk whether they are sincere or not. Men are affected by everything you say or do. You know that throwing thoughts at a man is nothing more nor less than throwing something tangible at him. Now, I claim it is impossible to throw insincere thoughts at man and have him catch sincere thoughts.

It is just as impossible to do this as it is impossible for me to throw a hammer at a man and have him catch a monkey-wrench; if he catches anything he will catch the hammer. Men are unconsciously affected by the sincerity or insincerity of the man they are dealing with; so I believe in being sincere in all things. Insincerity has taken a few orders, but insincerity never held a job long.

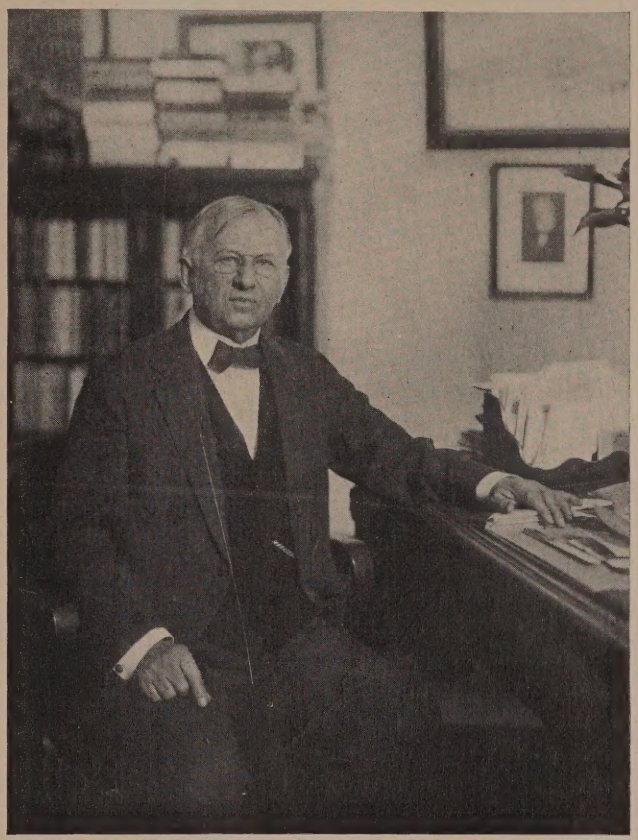
I admire a sincere man and so do you. I hate a "jollier." It is your friend who criticises you and your enemy who flatters you. Your friend is sincere, wants you to improve, and tells you where you are wrong. But the man who tells you that you are the best fellow on earth when you are wrong, isn't your friend; because he is encouraging you to continue to do things that aren't right. Therefore, accept criticism, because it is your friend.

In an article in Colliers Weekly a few months since, Hugh Chalmers gave some very salient pointers on the science of salesmanship. The above excerpts are from the contribution. —Editor.

The Wanamaker Jubilee

The present year marks the fiftieth anniversary of the establishment of the Wanamaker business. Although jubilee observations have taken place throughout the year, the more prominent events have been limited to two months, April and October. The Philadelphia Wanamaker store was opened in April, 1861, and the New York business was inaugurated September 29, 1896. The story of the remarkable growth and progress of the system appeared in the April issue.

Exercises in commemoration of the establishment of the business were held in the new building of the Philadelphia store late in October. A stand had been erected there. Among the special features of the celebration was a parade of employees, numerous addresses, the presentation of a snow-white sheep for a new store

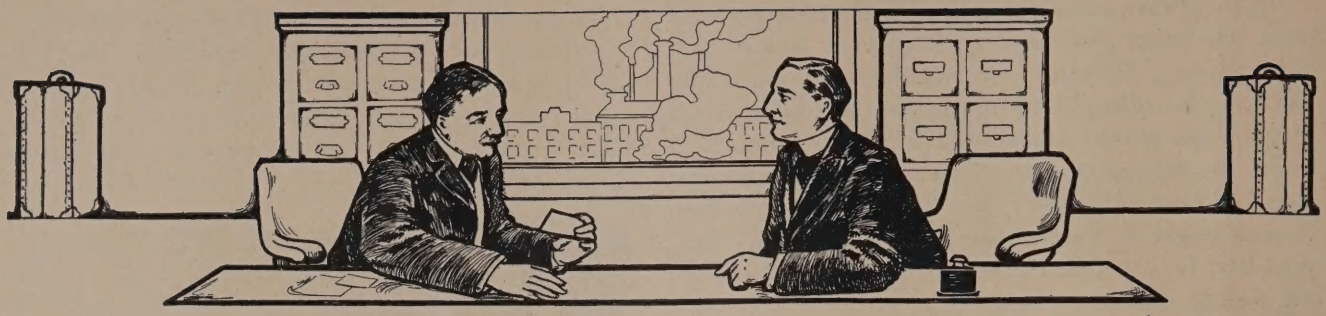


John Wanamaker

mascot, representing the original, genuine, undyed and unadulterated, guaranteed, all-wool-and-a-yard-wide "Wanamaker" policies, and the presentation to Mr. Wanamaker by his thirteen thousand employees of a deed for the ground on which his birthplace once stood. With it was a book containing the name of every Wanamaker employee, at home and abroad.

In accepting the gift Mr. Wanamaker announced that the land would be placed in the hands of three trustees and the Robert C. Ogden Hospital for Children established on it. He also announced that he had given a farm of over two hundred acres and a large dwelling, to be known as the Howard S. Jones Home, for incapacitated employees who are without means for support. The home was named after a faithful employee.

At a banquet marking the formal opening of the new New York store, September, 1907, a prominent publisher said. "Mr. Wanamaker is the best advertiser in the world. He is the best advertiser because he is an honest merchant. He is an honest merchant because he is an honest man. He has not succeeded because of his advertisements, but because of the qualities of mind that enable him to produce those advertisements. He is the foremost merchant of our times. He is a great artist, for all first-class institutions are founded only by great artists."



The Buyers and the Sellers

BUSINESS AND PERSONAL ITEMS ABOUT PROMINENT PEOPLE IN DIFFERENT BRANCHES OF THE TRADE

ANOTHER New York department store opened its doors to the shopping public October 3. Kesner's new store, in Sixth Avenue, between Twenty-second and Twenty-third streets, invited an inspection of the wares on display in its six story building, and thousands of women shoppers enthusiastically availed themselves of the opportunity.

Little Mr. Wizzle, the guardian spirit of the store, who gives sage advice to the shoppers, impersonated by bronze statuettes, was everywhere in evidence. Among the features that appealed to the visitors were the unusual width of the aisles and the natural effect of the lighting, the electric lights being so arranged in combination with prism glass windows that the effect of a soft, evenly distributed daylight is produced. The crowds of women and children, though large, were kept in perfect order. This was accomplished by means of the arrow-shaped signs, which gave the shoppers nearly all the information they needed in locating the various departments.

Jacob L. Kesner is at the head of the new concern and M. L. Kesner is the vice-president. Both have had many years of experience in managing department stores. J. L. Kesner began his career as a cash boy in the *Fair,* in Chicago. There he worked his way upward through various departments until, fifteen years later he was general manager of the establishment. In another fifteen years he had retired from active business. But having a longing for the old business activities, he came to this city, where, as he said, he found an excellent property going to waste and wanted to see what he could do with it by enlarging the present building and opening a department store.

Retail trade for the past month has been excellent and continues to increase. Although the previous month was by no means a poor one, considerably more business was done in the month just past. The increase is due undoubtedly to more favorable weather conditions and to the fact that import stocks are now thoroughly placed. Indications are that holiday trade will open early.

A fire in Cincinnati, October 22, caused a loss of approximately $250,000 to the A. B. Closson's Sons Art Company, and the F. C. Schultze Company, dealers in china and glassware.

Housefurnishings, pottery and glassware will be handled by the Greenback Supply Company, a new department store in Knoxville, Tenn.

The Greenhut-Siegel-Cooper Company's Householder's Autumn Festival included a sale of china and glassware which contained some unusually attractive offerings. The sale was well patronized.

Boston is to have a new department store building, the Gilchrist Company having planned the erection of a ten-story steel and terra-cotta structure. The new building will have a frontage of fifty and a depth of one hundred and sixty feet and will adjoin the present establishment. The new store will be a valuable addition to Boston's retail business.

In Clarksville, Tex., the F. F. Marable Company has been formed with a capital of $40,000, to do a wholesale and retail business in pottery, glassware, lamps and similar lines.

R. H. Stearns & Company, Boston, Mass., has been having a special sale of old china, rare Irish and Scotch glass, and numerous similar antiques. The sale is reported to have been an unusual success.

The Selling Idea

Assist your customer to buy what he wants.

Don't *insist.* Be attentive.

Don't let your mind wander. Listen to your customer. Let him do some of the talking.

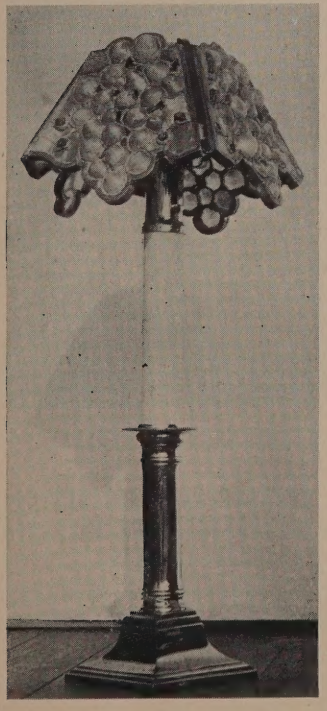
Ask questions. Get his idea of what he wants. The world of trade has moved up a notch. The selling idea is *assistance* and not *insistence.*

Lamps, Lighting Fixtures, Shades and Art Metal

MODERN illumination in this practical age, says a contributor in a prominent technical monthly, consists of getting the most efficient light in the simplest manner. All manner of lighting fixtures and lamps are designed with a view to the artistic embellishment of the surroundings, but the main thought, however, in the construction and arrangement of the present day lighting effects is the ultimately practical purpose for which the light is intended.

It is a generally accepted fact that the interior treatment of the rooms of a house governs the type of lighting fixture to be used, as, for example, a home treated in Colonial design of architecture demands a Colonial type of fixture.

Another acknowledged fact is that strong, bright lights are detrimental to health, and we find that nowadays all lights that are used for the illumination of a home are shaded or protected. As a direct result of this condition, we find among the popular fixtures, the hanging dome, used largely in the dining room and library, and hung in such a position that the lights are hidden from view, but a beautiful, clear light is cast upon the table and diffused throughout the room.



Candle shade, grape design

One of the most important features of an artistically lighted room is the arrangement of the lighting device in such a manner that the fixture or lamp is not the prominent feature of the room, but so blended with the general color scheme that they are not noticeable, but are just a part of the general scheme.

There is one type of lighting which is at present in an experimental stage, but bids fair to revolutionize the accepted standards of lighting, and that is indirect lighting, which turns the light toward the ceiling by which it is reflected all over the room. Very successful results have been obtained in lighting large spaces and public buildings and offices as well as in rooms of houses, and we watch with interest the development for general use of this new type of modern lighting.

Another magazine treats the subject of lamps and candles in their relation to the "little house."

Artistic lighting for a house is not usually so easily accomplished as other branches of decoration, unless the amount to be expended is not limited and especially made fixtures are within one's means. Like pictures they seem to require personal selection.

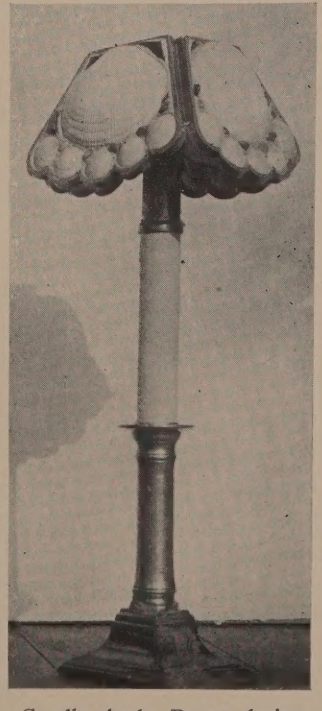
In the way of candlesticks the good antique patterns are always desirable, either for ornamental or practical use, and if original pieces are not obtainable there are any number of good copies now made by arts and crafts workers at reasonable prices. Those who are fortunate enough to possess a pair of old pewter candlesticks should not fail to give them a place of honor in the home.

Antique brass, copper or quaint designs in pottery and Colonial patterns in wood are all attractive and appropriate in the way of small conveniences.

Sometimes a candlestick may be used nicely as a twilight lamp by supplying a fixture which consists of a porcelain tube—that holds oil—with a burner and small wick. A shade and holder may also be attached.

Odd pieces of pottery, jardinieres, antique urns and baskets are being used nowadays for lamps, and most effective are they, too, when fitted with a well to hold the oil and with a pretty, decorative shade.

Piano lamps are quite indispensable in a library or music-room where the light is needed at a certain angle, and a simple stand made of wood, with a



Candle shade, Peony design

stenciled shade of grass cloth, would please the most fastidious.

The services of a tinsmith or a handy man at home will be required to make the oil well, to which the regular sized burner must be affixed. It is then an easy matter to make a shade on a wire frame for it.

George N. Blust, 82 West Broadway, New York City, is showing for the Pittsburg Lamp Brass and

Royal Copenhagen Porcelain

Glass Company several new styles of inverted shades, upright gas and electric bulbs, and inverted gas bulbs with open ends or air holes. All are of unique design and exceedingly artistic. The decorations are of a varied nautre, consisting of case colors, roughed inside effects, and crystal acid treatments. Business with the company continues to be very good.

The Art Metal Works, of Newark, N. J., has on exhibition at the New York office, 45 East Seventeenth Street, a line of hammered and cut brass portables, some with glass inserts. There are also cast metal shades underlaid with art glass. The stems and bases are in conventional or figure treatment. One in white metal with a girl with harp, standing beside a tree is among the prettiest of the collection.

The Alcohol Utilities Company, 40 East Twenty-first Street, New York City, has a number of new models in Japanese bronze vase lamps in odd shapes. There is a sample line of imported Japanese basket lamps, in which the actual container is invisible. The handles are also of wicker, and the shades wicker, underlaid with silk. The alcohol light has a pleasing appearance and greatly improves the color and effect of the lamp as well as the general appearance of the room in which it is used.

Wm. Dealing, 25 West Broadway, New York City, has on exhibition two new *Near cut* electroliers and one lamp. Only a close inspection will reveal the fact that the articles are not genuine cut glass. They represent a new departure in glass manufacture, in that heretofore only cut glass goods have been offered in this line. The electroliers are supplied complete with silver-plated pull socket, brackets and the highest grade silk cord, and the lamp is supplied with silver-plated fittings and fount.

Paragraphs for the Retailer

By Frank Farrington.

The scrappy salesman may win some arguments, but he will win mighty few customers.

Because a customer does not see things as you do is not necessarily evidence that he is wrong.

Just because the dust has been wiped off from the showcase once today is no reason why it should go until tomorrow before being dusted again, if it needs it before.

A good waiter may make good in a restaurant, but he has no place in the world of business where advertising is what gets the trade.

It's not merely having bad habits that ruins a man, for we all have them. It's letting them get the best of us.

There is no such thing as getting rich quick in the retail business. Make up your mind you'll have to spend considerable time on the proposition.

Do you know of any stingy storekeeper you like to trade with? There isn't such a thing as a popular stingy store.

No salesman can make good on a job in which he feels no interest. Every workman should be enthusiastic about his work.

No captain stops with the knowledge that his ship had no leaks when he took it. No, sir! He watches constantly for the leaks that he knows are sure to develop with use and age.

Use your salesmanship on the goods that pay the larger profits. The short-profit lines of staples will sell themselves. Put your push behind the money-makers.

You may have to have some rule about the day

Clock Case, Lantern and Vase in Terra Cotta

when you wash the inside of your windows, but the time to wash them on the outside is when they are dirty.

It is not the amount of goods you have in the window that makes it a success or a failure. It is the way in which they are arranged. Sometimes one shoe, one can of peas and one chair will make a better display than a gross.

Glimpses of Glass Houses

BEING A PAGE OF SHORT NOTES OF BUSINESS AFFAIRS IN THE DIFFERENT FACTORIES

HANCOCK, N. Y.—Three months having elapsed since the launching into the business world of the Crown Cut Glass Company, the Board of Directors met at the factory office recently to learn what measure of success had been attained during that time. They were well pleased with the financial showing of the bright future business prospects of the venture. A catalogue to contain all the new designs in cut-glass is in preparation, and will soon be issued to the trade. In the Board of Directors are some of Hancock's most conservative business men, and if their methods count for anything, the new industry is an assured success.

Buffalo, N. Y.—The Frontier Cut Glass Company has been organized in this city with a capital of $10,000. J. W. Murray, H. W. Morris and F. C. Howard are interested in the project.

Follansbee, W. Va.—The Jefferson Glass Company is planning to erect at an early date, an additional sixteen-pot furnace, which will more than double its capacity.

Glennova, W. Va.—Work on the new factory for the Wheeling Tumbler Company is progressing favorably.

Jeannette, Pa.—The plant of the Mack Glass Company is being increased by the addition of a large building that will be used for decorating purposes. Another tank has been added and the working force will be increased by sixty employees. The company manufactures chimneys, globes, and shades, and the work is under the direction of W. E. Dieters.

Kokomo, Ind.—It is reported that the D. C. Jenkins Glass Company will shortly move from this section to a location in Wisconsin.

Lansing, Mich.—The Michigan Cut Glass Company has turned over its business to W. F. Sullivan, the mortgagee. The liabilities of the company are said to be over $20,000, and the assets only $4,000.

Morgantown, W. Va.—At a recent meeting of the Board of Directors of the Crystal Tumbler Company, J. M. Wood was elected president and H. E. Stone, secretary and treasurer. Mr. Wood succeeds George W. Fry, who has been president and general manager since its organization.

Mount Pleasant, Pa.—The Bryce Brothers Company has let a contract for the construction of a $20,000 steel and concrete addition to their plant, to be completed by December 1.

New Brunswick, N. J.—Joseph Wilson & Sons, manufacturers of cut-glass, have closed down their factory. The firm has been given ten days in which to satisfy creditors, after which the stock will be sold to adjust claims.

Rossland, Ala.—Robert R. Zell, president of the Rossland Development Company, of Birmingham, Ala., together with other business men of the town, is planning the construction of a plant for the manufacture of bottles and tableware.

A German Glass School

Among the most successful instances of German industrial training is the Zwiesel School for Glass Industry which recently held an annual exposition of students' work. The specimens exhibited indicated not only marked activity and diligence, but likewise artistic excellence in conception and execution. The display included many hundreds of drawings by pupils at various stages of their first year's study, gradually leading up to technical constructive designing, which was more fully represented in the second year's work. Special mention is made in the Sprechsaal of animal motifs and plant studies in tempered colors, among the most noticeable features being effective drawing and a delicate appreciation of color.

In the third and fourth years' work the articles exhibited were divided into two classes, one including glass engraving and cutting, while the other dealt with painting. The exhibits, it is remarked, show a large variety of pleasing effects in the shape and colored decoration of table service, drinking glasses, vases, boxes, dishes, slabs and other articles, both ornamental and useful. Combinations of gold painting with enameling enrich the appearance of certain typical specimens, such as richly ornamented plates and a wine service. Other notable features in this class of technique comprised relief decorations and painting in gold combined with etching.

Special characteristics of the engraving class included the effective combination of glass engraving and cutting in geometrical shapes, dots, lines and spiral motifs, this feature extending from the simpler forms of glassware to the most artistic descriptions, in conjunction with delicate tones of lilac, blue and ruby. Mention is likewise accorded to the specimens of glass treated with metallic vapors in which form and color unite to produce highly artistic effects. The technique of linear etching is displayed in various shapes of fruit dishes and glass boxes.—Glassworker.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
POTTERY AND GLASS, Founded 1908.
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DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL AND ALLIED INDUSTRIES.

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VOL. VII NOVEMBER, 1911. No. 5.

The Limoges Outlook

A REVIEW of all that has been said and written regarding a revision of the tariff regulations between the Limoges Chamber of Commerce and the American Treasury Department would indicate that the question will ultimately be adjusted to the complete satisfaction of those most concerned. The characters, both of the French manufacturers and of the men appointed by the government are such as to preclude all possibility of the decision being made on any other than the true merits of the question. The American commission has made an exhaustive study of the subject, in which it has been ably assisted by French officials. The representations of the French government will be given every consideration, the findings of the American commission will be studied thoroughly, and when the time is ripe, the report will be made public. For the present, at least, the facts of the case are the property of the government in whose interest the investigation is being made.

Respect the Salesman

IT is surprising, not to say lamentable, to learn that in certain sections of the country there are yet proprietors of retail establishments who look upon the visit of a salesman as an unwarranted intrusion and a breach of business etiquette that should be frowned upon and discouraged as much as possible. And strange to say these establishments are markedly successfully, up-to-date business enterprises, and not struggling, mortifying stores as might well be imagined.

That a modern retailer should regard the visit of a salesman as a business affront, is a thing well nigh unbelievable, for the clean-cut, progressive traveler is a visitor to be welcomed with open arms and not to be repulsed in the slightest degree. From the well informed salesman the enterprising buyer can learn many factors of business importance that mean much to him in the transaction of his own duties, even if the line of goods carried by the salesman do not make a favorable impression upon him. He can learn the actions of successful business men all over the country, from a first hand source of knowledge, perhaps; he can discover the conditions of business in other sections of his own state, and can find what goods are in fashion elsewhere and what the probable trend of styles will be in the near future. In hundreds of other ways, the salesman can be of inestimable value to the merchant and generally he imparts his knowledge gladly.

It should be quite obvious, therefore, to those of ordinary discernment that the salesman is not a visitor to be repulsed. He should be more welcome, in fact, than a regular customer of the store, for his primal function consists in "bringing to" the establishment rather than "taking from."

Undervaluation

THE attention of the Treasury Department has lately been given extensively to the prevention of undervaluation of imports and there is no denying that it has frequently been the victim of frauds of this nature. No advantage is to be gained by showing discrimination and there is no desire on the part of the government to do so. In investigating alleged cases, it is only exercising a prerogative and fulfilling a duty by the law, and that it should be assailed for doing so, is grossly preposterous. Of cases of actual undervaluation, too much cannot be said in condemnation. Not only is the government being defrauded and the public fleeced, but the standing of the imported article is being lowered and its possibilities for being successfully marketed, lessened. The man who undervalues an article for the purpose of deceiving the government, is no better than the one who overvalues to deceive the public. Every product should stand on its merits. Failing in this it has no place on the American market.

Pottery a Development of Advancing Civilization

IT must always be an open question just how much credit for artistic feeling can be given to primitive races. The production of pottery was, at first, the supplying of a need. Clay offered a medium for the making of household utensils which were at once fireproof and impervious. The work does not belong strictly to the earliest stages of civilization, but is a development of advancing refinement. Crude and unprepared clays were used for the most part, but the makers could scarcely have been conscious of the charming color-play produced by the burning of a red clay in a smoky fire.

The pottery of the Indians is artistic, in the sense of being an expression of an indigenous art, and much of it is beautiful, though whether the makers possessed

any real appreciation of beauty is open to doubt.

The pottery was exclusively the work of the women. No wheel was employed, but the ware was mainly constructed by coiling. Long strips of clay were rolled under the hands and made of uniform size, and these were then coiled in spiral form, the rolls being welded together with water. After proceeding a certain hight, the walls of the growing jar would become weak under their own weight. The piece would then be set aside to undergo a partial hardening, upon which the work would be carried forward another stage. The shape being completed and partially dried, the maker would work over the whole surface with stones or simple tools until the marks of the coils had disappeared and the walls had reached a sufficient thinness. Much skill was exercised in accomplishing this.

Many of the Indian forms are transitional. The basket, the gourd and the bark-made jar gave ideas of shapes to the potter. Indeed, it is sometimes evident that clay vessels were constructed as linings to wicker forms, the outer layer of twigs being afterward burned off. The firing was performed in an open flame without any protection, a fact which accounts for the great irregularity found in quality and color.

The decorations used by the Indian women were of the type common to unglazed wares. The clay was incised or embossed, and natural earths were used as pigments. This accounts in great measure for the fitness which may be observed in aborginal decoration. There is an absence of garish artificial coloring, nor is there any straining after effect; but instead there is shown a sober strength and a sane expression of values which would do credit to a modern designer.

America is fortunate in possessing abundant relics of primitive times, while it cannot be doubted that in other lands similar work was done, making allowance, of course, for the characteristic variations in national traits. The potter's craft is of such a nature, using an omnipresent material and requiring the minimum of tools, that almost every nation on the globe has practiced it. In some it has never been developed beyond the narrow limits of the age of stone; in others it has reached the very most perfection of cultured skill.

Value of Consular Reports

A member of a committee for improving the harbor of Milwaukee, Wis., in the interest of which he made a tour of Europe, said on his return: "I have had occasion to read very carefully the reports of American consuls of the different cities of Europe which I visited, and I am really amazed, in view of my previous ideas on the subject, to find how fully and accurately their statements check with my own observations of conditions.

"There appears to be among business men in the United States generally an utterly unfounded belief that the consular reports are neither accurate nor valuable. I consider that, at present, every possible measure ought to be taken to dispel that belief, which is a drag upon the progress of the American export trade."

China and Glass Supplies Wanted for Navy

Bids have been asked for supplies for the United States Navy (Eastern Yards), to be opened at 10 A. M., November 21, 1911. A summary of the articles called for, is given herewith.

Schedule 4059, Class 75 calls for chinaware for flag and junior officers, old pattern, as follows: 1535 plates, 750 cups, 550 saucers, 370 dishes, 90 pitchers, 70 bowls and 60 boats. Class 76 calls for glassware for flag officer, captain, wardroom, and junior officers, old pattern, as follows: 600 glasses, 500 tumblers, 95 dishes, 75 plates, 50 bowls, 50 cellars, 40 decanters, 30 carafes, 20 pitchers and 10 stoppers.

Schedule 4056, Class 45, calls for stateroom crockery, as follows: 300 wash basins, 300 soap dishes, 300 water ewers, 200 slop jars, and 200 brush cups.

Details and conditions may be secured upon application at this office or to the Navy Department, Bureau of Supplies and Accounts, Washington, D. C.

Topics in Brief

It is all in the hands of the retailer. If he moves his stock the wholesaler will feel the reaction; and that means a start in business, and when business starts you have got them all going.

△

It makes no difference what Italy does. America will settle her "Turkey question" on the thirtieth.

△

The three wise men who were recently appointed by the government to serve in the Appraiser's office at New York may not have come from the East, but Persian pottery importers are hoping that they are "wise" to what is made in the East.

△

If Attorney-General Wickersham should start in business for himself he would doubtless use the slogan "No Trust."

△

If the retail merchant would only remember that every salesman in his employ is a possible competitor, in that he may start in business for himself some day, there would be fewer dissatisfied employees.

△

Now that the question of reciprocity is settled for some years to come at least, and remembering President Taft's recent vetoes of wool and cotton, Democrats feel sure that the tariff schedule will have to be hatched over again, and hatched different.

△

"Diogenese" Wickersham has been eminently successful in finding the other kind of trust; now let him trim his lamp and look for an honest one.

△

And now comes the information that Steel is to be dissolved. Pray tell, what is insoluble?

The value of the china and glassware exports to the United States in 1909 and 1910, declared through the American consulate in Stockholm, were $10,804 and $15,237.

Personal Notes

HERMAN C. KUPPER, 52 Murray Street, New York City, returned recently from an extended visit in Europe.

Charles Baxter, assistant buyer in the china and glass department of Gimbel Brothers' New York store, has resigned to go with the J. Bacon & Sons' store, in Louisville, Ky.

George H. Bowman, of George H. Bowman & Company, Cleveland, O., sailed for Europe on the *Kronprinzessin Cecelie,* October 17. He will remain abroad for about two months.

A Lores Gonzalez, representing Gonzalez Padin Hous, of San Juan, Porto Rico, was in New York City recently, on a buying trip.

Arthur F. Pohlman is now buyer and manager of the china and glass department of the Joslin Dry Goods Company, Denver, Colo.

A. B. Levan, of the firm of Kinney & Levan, Cleveland, O., arrived in New York from Europe, late in October.

Phillip Grossburg will succeed Charles Baxter as assistant buyer for the china and glass department of Gimbel Brothers' New York store.

Julius Palme, 35 Barclay Street, New York City, sailed for Europe on the *Kaiser Wilhelm der Grosse,* October 24. He will visit the factories he represents, returning in about six weeks.

Edwin M. Knowles, of the Edwin M. Knowles China Company, East Liverpool, O., and president of the United States Potter's Association has been spending a month in California.

Charles P. Shuller, who for fifteen years has been New York representative of the C. F. Monroe Company of Meriden, Conn., will have charge of the glassware department for Bawo & Dotter, 30 Barclay Street, New York City, after November 15.

The American Flint Glass Workers' Union tendered a reception to President T. W. Rowe on his return to Wheeling from Europe, November 3.

E. R. Thieler, 66 Park Place, New York City, returned recently from a business trip in the South West.

It is said that Nathan B. Scott, president of the Central Glass Works, Wheeling, W. Va., will again represent his state on the National Republican committee.

J. H. Harris, buyer for the china and glass department of the Greenhut-Siegel-Cooper Company, New York City, who recently underwent an operation at St. Luke's Hospital, is at his home and will soon return to his duties at the store.

T. J. Duffy, who until his appointment to the Ohio Liability Commission, was president of the National Brotherhood of Operative Potters, will retain active membership in the organization by special action of its members. This is the first time in the history of the body that such an honor has been conferred.

Thomas Sant, a prominent pottery clay dealer in East Liverpool, O., returned recently from Europe, where he spent the summer.

Paul Vollrath, of Froeber & Vollrath, 57 Murray Street, New York City, who was recently operated upon for appendicitis at the Bronx Sanitorium, has returned to his office.

William Weaver, with the Thompson Pottery Company, East Liverpool, O., completed, November 1, the twenty-fifth year of service with that company.

E. Eschwege, Chicago manager for Louis Wolfe & Company, is in Europe on a business trip of several months' duration.

A. Hamburger, of Los Angeles, Cal., will spend the winter in China, Japan, India and the Philippines.

H. G. Freese, president of Vogt & Dose, 43 Barclay Street, New York City, is in the West on a business trip.

Charles J. Pratt, London agent of the Jefferson Glass Company, of Follansbee, W. Va., was a recent visitor at the factory.

Colonel George W. Clarke, of the Homer Laughlin China Company, returned recently from a successful Western trip.

James V. Murphy, a prominent lawyer of Youngstown, O., and a former potter is mentioned as a possible candidate for probate judge of Mahoning county.

From All Over the World

LITTLE NOTES OF INTEREST TO THE TRADE PICKED UP FROM DIFFERENT PARTS OF THE GLOBE

DURING 1910 the imports into China of chinaware, glassware and lamps and lampware, amounted to $447,791, $1,264,506, and $511,625, as compared with $305,602, $926,805 and $444,112 for the previous year. In 1910 there was shipped from China direct to other countries $1,250,790 worth of chinaware and earthenware. In 1909, the same amounted to $1,099,962. The earthenware and porcelain imported into Korea during 1910 amounted to $168,572.

There were important increases in almost every line in the exports of American manufacturers this year. The increase in the amount of glass and glassware exported is very noticeable. For the first eight months of the year the figure was $2,182,138, as compared with $1,901,464 and $1,509,776 for the same period in 1910 and 1909.

Ceramics and pottery to a value of $887,860 was imported into Russia during 1910. The value of the china and porcelain ware imported the same year was $756,020, and of glassware $1,455,390. For the previous year the corresponding figures were $645,810, $625,210 and $1,240,635. The exports of china and porcelain ware from Russia during 1909 and 1910 were $351,745 and $159,560

Of the $46,127 worth of glass and china ware imported into Salvador during 1910, the United States supplied only enough to amount to $5,097, while Germany's share amounted to $30,913.

During the eight months ending with August, 1911, bottles, decanters and other glassware, cut or ornamented, was imported into the United States to the value of $844,835.

During the month of August, 8,599 people were employed in the glass trade in England. The wages paid to them amounted to more than ten thousand pounds.

In the official district of Jassy, Roumania, glass factories are to be found at Maxut, Lespezi, Mesteacan and Ciobanus; these make hollow glassware, pressed and decorated glass, etc. All the product is of inferior and medium quality, so that fine qualities have still to be imported from abroad. The Roumanian glass works are all syndicated, and often suffer from overproduction. Owing to protective duties the home industry is making good progress, and many articles are now no longer imported from abroad. A good trade is still done in table glass, better quality wine and beer glasses, etc., mostly to the benefit of Austria.

According to Consul-General W. Stanley Hollis, at Bieriut, Syria, a large glass factory recently built in Damascus to utilize the sand in that locality has not proved a success, owing to the impurity of the native sand. The factory will therefore have to depend for its raw material on sand imported from Germany. Coal is very expensive in Damascus, as most of it has to be imported.

A fall in the price of glass coming from Germany and Austria to Damascus has lately taken place, and is attributed to competition of the glass manufacturers of those two nations with the factory established at Damascus.

Long before the controversy in regard to cremation had arisen, and before people even thought of constructing crematoriums, there was a man who openly proclaimed himself an advocate of cremation. It was Kunkel von Loewenstern, the well-known alchemist, whose name is inseparably associated with the history of Berlin and with that of the glass-making industry. Kunkel, in his will, directed that his mortal remains be burned; from the ashes, however, there should be made a family drinking goblet as a lasting remembrance of his services to the industry.

Kunkel, who left Berlin after the death of the Great Elector and found his way to Stockholm, died there, a Swedish mining councillor, in 1702.

A similar bequest was made by the French Duke of Lauragais, who frequented the court at Paris prior to the Revolution. The chemist Vanderborg had to incinerate the corpse of the duke's dearly beloved wife and transform the ashes by a chemical process into a blue substance hard as glass. This, a skilful goldsmith set in a ring which the duke thereafter wore constantly on his finger as his most precious jewel. A somewhat peculiar demonstration of regard, nevertheless.—Jewellers' Circular.

Pencilings of Potteries

ATHENS, GA.—Machinery has been placed in the plant of the Athens Pottery Company and it is probable that the manufacture of ware will be commenced during the present month. The product of the plant will be flower-pots, vases and jardinieres, the South supplying an excellent market for the line. Identified with the enterprise are Thomas Harsha, Warren Harshaw, Leonard Auberger and Thomas Auberger.

Crooksville, O.—A large addition is being made to the plant of the Clark Pottery Company. A twenty-eight foot kiln was recently completed and it is said that a large additional stockroom will be constructed.

East Palestine, O.—As a result of a five-year lease obtained on the seven kiln plant of the Ohio China Company, W. S. George, president of the W. S. George and East Palestine Pottery Companies in this city, and of the Canonsburg Pottery Company, of Canonsburg, Pa., assumes complete control of the local pottery industry on January 1. The big pottery transfer has been in the course of negotiation for several weeks, but an adjustment of the terms was not effected until a few weeks since.

Fenton, England.—Pending the reconstruction of the Devon Pottery, which was destroyed by fire in September, with a loss of about $75,000, the owners, S. Fielding & Company, will continue to pay employees unable to secure work elsewhere, their regular salaries. The money thus expended is to be paid back to the firm without interest two years from the time that the plant begins active manufacturing. The company, at the time of the disastrous fire which swept the entire plant away, had on its payrolls between four and five hundred men, women and children.

Los Angeles, Cal.—Plans are said to have been drawn for the construction of a $60,000 pottery and china plant by the China Manufacturing Company of this city, at Domingues. The company was recently incorporated with a capital of $300,000.

Paden City, W. Va.—Pittsburgh capitalists will construct a plant here for the manufacture of art pottery, which will probably be placed in operation early next year.

Roseville, O.—The capital stock of the Wabash Pottery Company has been increased from $10,000 to $15,000.

Spokane, Wash.—It is reported that plans are being made for the construction and operation of a pottery at Spokane, Wash., the site having been selected and plans for the buildings and kilns drawn. It is the purpose of the company to enter the sanitary and hospital supply field, but if this is found to be successful they will later extend the plant and make a line of tableware. There has been some discussion as to whether tableware could be made with profit on the Pacific coast because of the low rates at which Japanese ware is sold in that section. However, a certain amount of general ware will be made and some attention given to art ware and specialties.

What Cheer, Ia.—The siding for the new pottery plant to be constructed here, has been finished and contractors will soon commence work on the new buildings and kilns.

Wheeling, W. Va.—The board of trade will make an effort to have the plant of the La Belle Pottery Company placed in operation. A million dollars is being raised by the business men of the town for the purpose of securing new industries.

Zanesville, O.—A contract has been awarded for the rebuilding of the Ohio Pottery Plant which was burned down a few weeks since. Denny Bros. will do the work. The loss was said to be $40,000, of which the insurance adjusters agreed upon $20,000. The new work must be completed within ninety days. The decision to rebuild will be received with pleasure by the employees of the company.

Foreign Potters May Visit Here

Foreign pottery manufacturers are becoming interested in American machinery and methods of manufacturing pottery, and with this end in view, the report is current in the East Liverpool pottery district that a number of foreign manufacturers contemplate trips to this country at an early date. A. G. Johnson, member of the firm of Johnson Brothers, of England, is the first to come to the United States with this intention. He spent nearly a week in the East Liverpool district recently inspecting new patented sagger making machines, scouring and dipping machines, and new methods of speedy decorating appliances. These inventions were revelations to the foreign manufacturer, and he announced his intention of making purchases of some of the appliances ere the end of the year. Although there are many improved methods used in manufacturing foreign pottery, it is intimated that the greater advances have been made on this side.

The Romance of Pottery

ROYAL COLLECTORS AND THE HISTORY OF SOME OF THEIR FAVORITE PIECES

LITTLE STORIES SHOWING THE SENTIMENTAL SIDE OF POTTERY

IT is said that the Emperor of Germany has among his treasures some of the finest and rarest bits of pottery in existence. Being a potter himself he knows not only the intrinsic value of every piece in his priceless collection, but is well acquainted with the stories which time has woven around many of them. He has learned the legends of many of the older pieces, and it is related that he never tires of displaying his wonders in clay to such distinguished visitors as he believes will appreciate their histories and enter with him into the spirit of the occasion. Among his favorites is a young officer and diplomat with whom he never tires of talking of these wonders of the potteries, many of which have never been seen except by those who stand high in favor.

One particular piece is said to have been made in Persia more centuries ago than most men care to count. It is a vase of exquisite shape not more than nine inches high. But in the burning or by some mysterious combination of clay and glaze it took a color which rivals the blue of an Italian sky, and there is none other like it. No design was attempted in decoration, the potter being content with the beauty of the color obtained either by design or accident, no one will ever know. This particular piece came many years ago to the Austrian court, and was given to a prince of one of the independent German states, who knowing the emperor's love for the beautiful in clay presented it to him on his birthday anniversary.

Another wonder of his marvelous collection is said to have come from the royal palace in Japan. How old it is no one attempts to say, but the decoration indicates that it is the most ancient of all the pieces he possesses. The picture is of a woman, clad in the costume of her country, and wearing a smile of ineffable tenderness and beauty. Differing from the ordinary Japanese decoration, in that it shows a pleasing countenance, it has brought expressions of wonder from all who have seen it, and never fails to interest the Kaiser, who has woven about it a beautiful story.

The Czar of Russia, strange, cold man that he is, has inherited from some of his ancestors a love for the beautiful in pottery. It is said he has a wonderful collection of old art pottery, some from the ruins of ancient Rome, and other pieces made by the Montezumas in the days before Cortez raided the land of Mexico. But it is his modern collection which attracts the lover of the fine art of porcelain making. There are exquisite sets of the finest and best from the French potteries, while Copenhagen has contributed not a little to the collection. It is related of him that a wonderful piece of Japanese ware given him by an ambassador from that country stood for many months on his writing desk, a vase always filled with flowers. It had come from the pottery of a famous Japanese statesman, and was priceless. During the recent war, as the story goes, the Czar, moody and silent because of constant news of defeat, chanced to notice his vase. Without a

A View in the China and Glass Section of a New York Department Store

word he struck it from the table, and it fell to the floor, breaking into a thousand pieces. The incident served to show the way some art treasures are lost as well as to explain the outbursts of temper to which the ruler of millions is generally credited by those of the St. Petersburg foreign colony who dare discuss such things when they get home.

Queen Victoria was a lover of fine china, and among her household possessions were some of the finest specimens in the world. She was particularly fond of cups and saucers, and it is said that nothing gave her more pleasure than to receive a gift to grace her tea table. All the principal potteries of England contributed to her collection, and she also has many pieces of French, German and Austrian ware. Rare and curious things from India, and other countries of the Orient, were among her possessions, and one prized ornament was a small china god a sailor had brought her from Siam.

Scarcely any collector of note but what has a china piece with a history, and it might be added, with a mystery. One well-known American has in his possession a plate said to have been made in England in the seventeenth century, taken to India, and afterward removed to South Africa. From there the officer who owned it was sent to Australia, and from there to Canada. Here he left the service, and ill fortune coming to him he exchanged it for a portion of bread. From that day ill luck followed the owner of the plate, the woman who gave him the bread being murdered within a week. The heir to whom the plate descended spent all the money she left him and sold the plate to a dealer in New York who soon afterward became a bankrupt. At the auction of his possessions the plate was purchased by a collector who later lost his mind. The present owner bought it, and learning its history, has been wondering what will become of him.

In the collection of an English nobleman whose name is not given by the authority for the story, is an ancient cup, evidently fashioned for a gift for some special occasion. On it in deepest red is a battle scene, a soldier in the uniform of Britain standing with drawn sword over the body of a fallen friend and beating back a horde of the enemy. The likeness of the man on the cup to the man who owns it is so pronounced as to attract the attention of all who have seen them both, and one never sees the cup without seeing its owner. Yet he does not know its history. It came to him with his inheritance.—China, Glass and Lamps.

Relics Found in New Mexico

F. W. Hodge, ethnologist in charge of the Bureau of American Ethnology of the Smithsonian Institution, has returned to Washington from an expedition to New Mexico, conducted under the joint auspices of the bureau and the School of American Archaeology at Santa Fè. Together with Dr. E. L. Hewett, director of the school, he went on an expedition to the Jemez Valley, about sixty-five miles northwest of Albuquerque, where excavations were conducted in the ruins of a large stone pueblo known as Amoxiumqua, which measures about eleven hundred feet by six hundred feet, and is situated on a mesa rising six hundred feet above Jemez River. This pueblo was occupied from prehistoric times to the year 1622, when, according to early Spanish records it was abandoned on account of the depredations of the Navaho Indians. Seven years later it was rebuilt and occupied at the instance of a Franciscan missionary, and it remained inhabited for some time before 1680, when it was permanently abandoned.

Excavations, chiefly in the refuse heaps which formed the cemeteries of the town, brought to light about one hundred and twenty-five skeletons and more than two hundred pieces of pottery, mainly in fragments, because the occupants had the custom of "killing" the vessels deposited with the dead by heaping large stones upon them. All the fragments were carefully preserved, however, and are now on their way to the National Museum, where they will be repaired and made available for study. Most of the pottery bears decorations in color, and some of it shows close relationship to pottery found in ancient ruins in Northwestern Arizona. Studies by the Bureau of American Ethnology among the Indians of the latter region show that some of their clans come from the Jemez country, and the archaeological studies in the Jemez Valley likewise show early connection between the occupants of these two areas. In addition to the pottery, numerous objects of bone, stone, and shell were found. Among the most significant of the finds are the remains of a necklace, accompanying the skeleton of a child, consisting of twenty-four Venetian glass beads, substantiating the early Spanish records that the old pueblo was occupied within the historical period.

OBITUARY

James F. Gill, president and general manager of Gill & Company, and a prominent member of the American Association of Flint Glass Manufacturers, died at his home in Philadelphia, Pa., Sunday, October 15, aged fifty-one years. Mr. Gill was born in Brooklyn, N. Y., in 1860, and went to Philadelphia in 1877.

Andrew H. Hoag, of the Andrew H. Hoag Company, manufacturers of gas and electric portables, 251 West Nineteenth Street, New York City, died at his home in South Orange, N. J., October 17. Mr. Hoag had not been in good health for a number of years and his sickness had developed into a nervous breakdown and finally into heart trouble, of which he died.

After an illness of several months, James A. Davidson, of the J. A. Davidson Company department and housefurnishing store, and one of the leading business men of Port Huron, Mich., died recently at his home in that city aged seventy-five years. He is survived by a daughter, a brother and a sister.

Don't get into the habit of professing what in your own heart you do not believe.

Practical Science Department

Edited by Prof. Charles F. Binns

THE ART OF EXPERIMENTING—THE ABSENCE OF A LABORATORY DOES NOT PRECLUDE THE POSSIBILITY OF MAKING TESTS—TEST, RECORD AND LABEL—EXPERIMENTS IN TERMS OF PER CENT.—THE FIELD OF GLAZING

IT IS by no means an unheard of thing for a manufacturing company, in engaging a practical man as superintendent to say, "We want no experimental work, just stick to the regular product." It seems as though the word "experiment" were to some business men as a red rag to a bull. They regard experimenting as synonymous with inefficiency and prefer to hire the man who is content to travel in a deep and well worn rut.

We propose to take the other side, even to the extent of affirming that if a practical man in the position a manager does not experiment he will soon become a back number. The point will not be argued, however. Space is too valuable, and, moreover, it would be waste of time to endeavor to convince those who have already made up their minds. It is assumed that the readers of this journal belong to a class which is progressive, that they desire to climb and are disposed to work and to think to this end. Experimenting need not be costly but it must be orderly and purposeful. Its first object is information with, of course, the ultimate interest of turning the information to some practical and valuable account.

It is often said that the manager or superintendent who sticks to his job has no time for experimental work. This is often true but on the other hand there is the well known proverb "Where there's a will there's a way." Nothing can stop a virile energetic man who is bent upon accomplishment. A man can acquire anything if only he has enough desire and enough persistence. The factory man is apt to say that if he had only the leisure and the laboratory of the professor he would accomplish great things, but the professor, for his part, will say that if he had not to devote so much time to teaching and if he had the facilities of the factory at his command he would make a deeper mark upon the industry.

Suppose the superintendent desires to work out a new body mix. He can make up twenty or thirty pounds of clay and can have one of his plate-makers run off a few plates in the regular course. The man in the school must himself be mold-maker and potter, forming the plates with unpracticed hands and burning them under conditions more or less artificial.

Of course, the ideal plan is to have a well equipped laboratory attached to the factory but this Utopia is yet far to seek. To begin with, the mixing room should be fitted for work on a small scale, not too small for that is unsatisfactory. Complete slip-house plants are now available and will turn out finished batches of clay of one or two hundred pounds but before this stage is reached there should be the possibility of mixing a batch of, say, twenty pounds. A simple form of blunger is on the market of which the receptacle is an ordinary pail. This will not blunge twenty pounds of clay into slip at one operation but several small weighings can be made. The slip can be lawned by hand or it is not difficult to construct an inexpensive mechanical shaker. There are also small hand filter presses or the clay can be stiffened in shallow molds. The first step is to secure as many samples of clay as can be obtained. The man who is after information will have a large sample, a hundred pounds or so, of every clay on the market. This sounds like a large order, but the samples as a rule cost nothing but the freight. There is usually room enough in the factory and the clays will keep for ever if carefully stored. They should not be kept in sacks. Clean plaster barrels are quite suitable. These should be brushed out well and provided with solid covers large enough to exclude all dust. A small set of stencils is quite cheap and the names or numbers stenciled on the side of the barrel will insure permanence. Do not trust to labels. They are easily defaced and quickly decay.

With the clays may be placed samples of flint and spar. There is more difference in these than is usually suspected and it is not enough merely to have the product of a certain miller. The material should be tested for fineness and the result of the test carefully noted in the record book. Some system is necessary for this and should be closely followed.. It is surprising how soon the memory loses the details which are confided to its care. A sample is perhaps received and tested. We assume ourselves confidently that we shall remember the facts, the barrel of clay is set aside without a mark or number. A month later this barrel is found, dusty and heaped up with papers or test pieces. Then the following conversation ensues: "John," to the helper, "What is this in this barrel?" "I don't know, sir." "It looks like a china clay, how long has it been here?" "Don't know, sir." "Well, why don't you know, what do I pay you for?" "Don't know, sir." "Dump it out, we cant have the place littered up with things we don't want."

And only a few weeks before you had been assuring yourself that you knew all about that clay and would always remember it. The three foundation stones of successful experimenting, and, indeed, successful management are "Test," "Record" and

"Label." One might almost quote scripture here and say, "If ye do these things ye shall never fail," but the potter does not live who *never* fails.

It goes without saying that the experimentor should have a definite purpose, and yet it is sadly true that a great deal of the work that is done is desultory and aimless. A material is tested and if it be not found desirable for the immediate purpose in hand it is discarded. No definite note is taken of the facts indicated in the test and, in consequence, the work must all be done a second time if the occasion arises.

A simple form of record should be devised and a small card index procured. Each clay can then be described in brief under a definite system and it is but the work of a moment to find the facts. The record might be something like the following:

Clay No. 29. English china, Brand BB. Imported by Smith, Jones and Robinson, 287 Water St., Philadelphia. Car lots $12, F. O. B. Philadelphia. Color 4. Air shrinkage 4%. Fire c/9 6.5%. Warpage 1.5%. Plastic to lean. Glazing normal.

Any other essential facts will readily suggest themselves and the whole story is told on a card with no tax on memory.

It is advisable that experiments should be conducted in terms of per cent. This, of course, involves that the addition of any material means the reduction of another. This is the simplest plan because in any other the addition of a material means a proportionate reduction of all the others. For example, in experimenting with a new clay the total clay in the mix should be kept constant. Ball clay may be substituted for china clay or one brand of clay for another, but to substitute clay for flint or spar is misleading. On the other hand, if one is experimenting with ground material flint should be substituted for spar, or vice versa, or one brand of flint for another. Sometimes in trying out a new idea it may be necessary to make a double substitution. Suppose we desire to ascertain the effect of lime in a body, the amount to be added as whiting should be allowed for by a decrease of spar and a slight increase of flint. If in a mix composed of

Ball clay	20
China clay	25
Feldspar	20
Flint	35

it is desired to try the effect of three per cent. whiting, the experiment would take the form of

Ball clay	20
China clay	25
Feldspar	15
Flint	37
Whiting	3

This represents almost the true value of the lime, because, in fact, its function is to replace the potash in the feldspar and not the whole substance. The same course should be pursued in the case of such an ingredient as magnesia. The matter can be worked out more closely by those who are accustomed to the use of the "empirical formula," but the intent is to avoid complicated calculations.

It is possible to effect a considerable improvement in the body by careful experimentation upon a reasonable scale. Not less than twenty pounds of the mix should be made up and regular wares should be used as the specimens. It is of almost no value to bat out a bit of clay as a test. The possible variations from a workable mix are enormous. If an experiment be made at all it should be of a workable size. It has been proved to demonstration in the laboratory that if the potters would slightly increase the flint in a porcelain body, making a corresponding decrease in the spar and firing a little harder they would almost completely overcome the craze evil but where is the practical potter who is trying out the suggestion?

When the field of glazing is entered there is yet wider range for experimenting because the choice of materials is wider. Here the differences lie not in varying brands of the same article but in the exchange of one substance for another. There is also the matter of method. Very many practical men adhere to the old plan of fritting flint and boric acid only, in spite of the testimony borne to the contrary. Such a fritt will serve if burned hard enough, but the practice still prevails of allowing the fritt to slake in order to save chasing, a practice which is its own condemnation for if the boric acid were rendered insoluble by the fritting, as it is supposed to be, it would not slake at all.

The whiting needs to be fritted just as much as does the boric acid for it has forty-four per cent. of its weight to lose. Moreover, whiting imparts to the fritt the most desirable property of insolubility the absence of which involves loss and irregularity.

Perhaps not much experimenting is involved in this except in so far as any change in method may be called an experiment, but the fact remains that if any progress is to be made in either mixture or manipulation, new ground must be broken and by experiment.

Porcelain Walls

Walls of porcelain at a comparatively cheap cost have been made possible by an English pottery expert, Mr. W. H. Turner, who has been working out his patent for many years, and now has succeeded. The material is simply glazed slabs of pure porcelain, the material commonly known as "china," so translucent that light can be seen through its half inch of thickness. The slabs are made in single pieces of any size up to that of the largest sheets of plate glass.

It is said to offer a means of imperishable decoration which "in color, grace and brightness rivals the painted wall decorations of Pompeii," for there can be printed on the slab in its "biscuit" or porous stage of manufacture designs or pictures with such gradations of coloring that any masterpiece can be faithfully copied.

To line the walls of a room with this everlasting covering costs no more than ordinary panelling, and architects believe that these plates will solve the problem of housing in the tropics, since a house built with walls, floor and roof of these plates will resist damp, heat, disease and white ants.

Gathered in Gotham

BEING AN ACCOUNT OF SOME OF THE NEW THINGS ON THE MARKET AND WHERE TO GET THEM

FRANK S. WARREN is displaying at the Royal Worcester showrooms, 25 West Broadway, reproductions of early Worcester china in powdered blue and in powdered rose du Barry. The plates contain circular or angular white panels with Chinese decorations in blue or rose. The blue or rose ground may also have a floral decoration in gold. A fancy desert plate in incrusted gold contains panels with hand-painted fruit designs. Another plate is in raised gold with maroon background and panels in ivory. A Stratford-on-Avon plate in royal blue background has a church scene in the center and four scenes, suggestive of Shakespeare's life on the rim.

F. W. Reichenbacher, 25 West Broadway, is showing a new pattern from the Irving Cut Glass Company, known as the *Royal*. This is closer to a diamond than any pattern yet turned out. The cutting will be copyrighted.

On or about December 1st, Henry Creange, Inc., now of 27 Barclay Street, will move to the Fifth Avenue Building, Broadway, Fifth Avenue and Twenty-third Street. A suite of six rooms on the third floor will be occupied, permitting of a better display for the lines carried.

Henry Endemann, 32 Park Place, is showing a new line of etched stem ware, as well as a stem ware line in gold decorations. A medium-priced pattern, on the *St. Regis* shape, a full line of which is kept in stock, is proving popular.

H. C. Kupper, 52 Murray Street, who recently returned from Europe, announces some new open stock dinner ware patterns in various gold treatments.

Albert R. Marryatt, formerly at 32 Park Place, is now located in his new quarters at 57 Murray Street, where he has engaged a part of the store floor occupied by Froeber & Vollrath. Among the many attractive collections being shown is a thirty-three-piece set known as the *trade-winner*. The assortment consists of an ice cream tray, six ice cream saucers, six glasses, two jugs, four bon bons, three nappies, two vases, one fern dish, one mayonnaise bowl, one comport, one oil bottle, one celery, two bowls, one sugar and a cream.

A. Gredelue, 43 West Fourth Street, is having remarkable success with a new cut glass stem ware pattern from the Bacaret factory.

Emil Kupfer, 239 Greenpoint Avenue, has a new celery boat in chair bottom cutting. The white rose cutting, on a full line, is one of the most effective numbers ever gotten out by the Brooklyn factory. There is also a special line of punch bowls at very reasonable prices.

Edward Finke is again occupying his old quarters at 45 West Broadway, which have been undergoing considerable reconstruction during the last several weeks. The rooms have been repainted and refinished and the Krantz-Smith and Gibb cut glass lines may now be shown off to a greater advantage than formerly.

K. L. Wedgwood, 25 West Broadway, has added the line of the Royal Staffordshire potteries and has a full sample line of their fine tea ware. Chintz effects in green, blue, mauve and gray are among the prettiest sets being shown.

The United States Glass Company, 29 Murray Street, will shortly move to the new building, at 71-73 Murray Street, where it has leased the fifth and sixth floors, one for the tableware and lamps and the other for bargoods and hotel supplies.

Guerin Purchases Pouyat Business

It was announced recently that Wm. Guerin & Company, of Limoges, France, had acquired the factory of J. Pouyat, of the same city. Both factories will be operated and the high standing of each line maintained. André and William Guerin, Jr., will manage both plants. In New York City separate displays will be continued, although both will be housed under one roof. Walter E. Knowles will have charge of the Pouyat department. With the exception of R. de G. Watson, who resigned October 1, the entire Pouyat office staff will be retained.

Messrs. Wengers, Ltd., Take Prizes

Messrs. Wengers, Ltd., of Etruria, Stoke-on-Trent, England, recently received intimation from Turin that they had been awarded three Grand Prix at the International Exhibition, as follows:

The Grand Prix for colors, chemicals and enamels for earthenware, glass, mosaics and bricks; the Grand Prix for prepared enamels for cast iron gas stoves and sanitary ware, sheet iron and copper, gold and silver, vitreous enamel colors, liquid gold, silver and lustres for glass, bone, china, porcelain and earthenware; and the Grand Prix for underglaze colors, stains and colored glazes for earthenware, bricks, terra cotta, Delft ware, stoneware, porcelain and English china.

This is very gratifying for the industry in this country, as well as that of England, showing that the Wengers' products are also highly appreciated abroad.

Incidentally it may be mentioned that the present

awards are a confirmation of the several Grand Prix and other high awards they have obtained at St. Louis, London and elsewhere.

After the close of the Exhibition at the end of November it is planned to install the identical exhibit in their extensive showrooms for inspection by those interested.

Cloisonné Enamel Work

(*Continued from page* 13)

home market—at least, such is one of the latest developments. However, in *shippō*, the distinction between the two types is not so well marked as in other crafts, as cloisonné has not yet won an honored place on the *tokonoma* or post of honor in the Japanese house. Specimens of the ware are found in what are known as the "European rooms" in Japanese houses, either as decorations, when they are in the form of vases set on the mantelpiece or plaques on the walls, or as articles of use, such as cigar or cigarette boxes on tables. It is but natural that the true Japanese taste should make a concession here, giving in to what is termed "foreign taste," a term generally applicable to that which is vulgar according to the true Japanese standard. It may be added that an incongruous combination of gay and brilliant colors is generally considered the prime factor in "foreign taste," whereas harmonious blending of subdued tones is essential in order to appeal to the more æsthetic sense of the Japanese. A weird combination of absurd colors in the designs of *shippō* wares, as well as in other articles, is not infrequently the logical consequence of the former notion.

The development of this misconception in regard to foreign taste has worked disaster. It is deplorable when any art is degraded in order to please a buyer. The ludicrous part of it all is that in the West, especially in America, this depraved art, adapted with a view to winning Western favors, and in which the true Japanese ideals are sacrificed, is believed to be characteristic of Japanese workmanship. However, it is but fair to add that this failure to appreciate what is best in the other's art has been mutual, as may be realized from the fact that after several years' experience of selling Western goods in Japan an American firm in Yokohama was at last obliged to instruct the exporters in the West to "ship articles of the ugliest shapes and colors that can be found."

Appreciation for such objects cannot outlive a better knowledge of the nation by whom they are produced, nor can the more *outré* cloisonné enamels continue to be acceptable when produced under such false circumstances. The *shippō* industry is already suffering a heavy penalty—at least that class of ware which depended solely upon the capricious demand of the West co-existent with ignorance of the Japanese and their artistic ideals. Let us take as an illustration the case of Toshima, a village a few miles from Nagoya. It is known properly by another name, that of *Shippō Mura*, which means "village of cloisonné wares," because directly Kaji Tsunekichi, a native of the village, rediscovered the forgotten art of cloisonné manufacture and started its modern development, the whole village—of a considerable size—turned its entire attention to this industry, each craftsman guarding his own secrets and discoveries, until at one time the inhabitants of *Shippō Mura* turned out no less than seventy per cent. of the total cloisonné enamels produced in Japan. But nearly all the kilns in Toshima are now idle and their workshops closed, while the annual output of Japanese cloisonné has dwindled during the last six years to less than one-third of what it used to be. The appearance of the village was almost unbearable to the writer when he revisited it nearly two years ago, and remembered the thriving state of affairs that had greeted his eyes on the occasion of his former visit made several years before. The whole aspect of the place suggested something little short of a tragedy. While we are conscious of various other causes (one of which we shall deal with later) contributing to this downfall, it is our belief that the keynote of the tragedy lies in a misconception of Western needs and the flooding of Western markets with cheap, low-class wares. This mistake dates especially from the time of the Paris Exposition in 1900 and was carried on until the close of the St. Louis World's Fair in 1904. It was in that period that an enormous amount of cheap *gin-bari* was made at Toshima and sent out of Japan. This was the immediate cause of the decline and was assisted by a better knowledge of things Japanese on the part of the buyers.

It must be stated, however, that some fine specimens of this work are still being produced, although the practical ruin of the industry at Toshima indicates the general decline of the enameler's art as an industry throughout Japan. For the production of *shippō* ware there have been three centers, speaking in reference to the locality in which they are produced—Nagoya and its vicinity, Kyoto, and Tokyo, the last two places having learned the art from the first, where the bulk of cloisonné enamels are still produced at the present day. It may be well to note that there is a certain class of work known as "Kyoto *jippō*," in which the whole surface of the piece is generally covered with decoration of gilt wire, which used to be the characteristic production of Kyoto, while in the product of all other branches the artist aimed chiefly at pictorial effect, placing a design in a monochromatic field of a pale or dark tone. But "Kyoto *jippō*" has long been manufactured at Toshima, where every variety of *shippō* ware has been successfully produced.

Thus, although the peculiarities of the product have largely disappeared it will still be of some interest to observe a few salient points in the life and work of famous *shippō* artists of more recent times who are to be found in these localities.

Reprinted from the International Studio, October, 1911, by permission of the John Lane Company, New York. The remainder of Professor Harado's article, which treats of prominent *shippo* makers and centers of manufacture, will appear in a subsequent issue.—EDITOR.

How to Dress the Table

SOME RECENT INNOVATIONS — SERVICES OF DIFFERENT DESIGNS AND COLORING—BREAKFAST AND LUNCHEON WARE—AFTERNOON TEA SERVICE

BY EVELYN MARIE STUART

THE custom of bringing to table tureens of soup and platters of meat seems to be failing into disuse in this day and age. At many home tables nowadays the service is quite similar, in this respect, to that of a public eating place, and while this may be most convenient and graceful for the formal dinner, there is something infinitely more homelike about service at the hand of the host himself, from capacious tureen or well-filled platter. This custom, happily, is not entirely obsolete, it being adhered to by some of the best families.

Among the more pleasing innovations in table dressing is the fashion of presenting each course in a service of different design and coloring. This allows for a series of artistic studies in pretty china, tastefully arranged, and is a relief from the monotony of the large dinner set in one design throughout. It may also prove a great convenience to the woman who finds it impossible to match the pattern of her china and keep a full set, in perfect condition, by replacing breakages with new pieces. It offers an opportunity to utilize odd single course services, which may have come into the housewife's possession as gifts.

Good taste suggests a certain range of color for the different services, though, of course, there is much latitude here for individual predilection. As a rule, white and gold is the best choice for the service plate, as it harmonizes with plates in almost any other color which may be placed upon it. Oyster plates, with a green decoration, are perhaps preferable to all others, as this color is in harmony with the tones of the bivalve. and suggests the sea. Gold bands, or traceries, may relieve the plain green and white combination. Soups, which, to be correct, should be in the new, small size, are also well chosen in white and gold, with permissible touches of red or green. The small soup plate not only possesses the advantage of being much daintier in suggestion than the old nine-inch variety, but also allows a better appreciation of the decorated rim of the service plate. Fish plates may be in the natural decoration of the fish, with sparkling waves and aquatic plants, or in simple conventionalized designs, in green and white, or white and gold. The service for game or entree may exhibit a decided red in the border, with strong touches of gold and black. For the body of the meal, simple white and gold usually prevails, though very rich designs in which cobalt or turquoise blue or various shades of rose are blended with intricate gold traceries are also in favor. Pale yellow and soft green are the preferred colors for the salad service, though designs in dull Japanese reds and greens are also appropriate.

Dessert plates and demi-tasse cups, in the same design, are often used, which is perfectly proper since they may appear on the table simultaneously. Very dainty patterns are most desirable for dessert services —little rose garlands, scattered small flowers with gold lines or bands, or raised jeweled work, in delicate effects, being always a safe selection. Demi-tasse cups, in very rich Oriental designs and strong coloring, are also in use, following the dessert course.

In breakfast and luncheon ware, a very different variety of patterns may be chosen. Old English pheasant designs, old blue ware, and other quaint effects, in decided colors, may well grace the breakfast or luncheon table.

Afternoon tea service may be either of a quaint type, with decorations of strong character, or in very dainty, simple designs, the former being most appropriate in the country, or in summer, upon the veranda or lawn.

Being no longer limited to a single dinner service of one pattern, the woman with a love for pretty bits of tableware—and what woman is not so blessed?—may gratify her whims quite variously in special course or special occasion services.

Among the newest things in china are the conventionalized designs in soft grays, green or dull blues, upon the simpler and less expensive German pieces. This is a working out of the new art of the German as applied to household decoration, and a most effective demonstration of the charms, superiority and beauty of the pure design.—Copyrighted 1911 by I. J. Robinson.

The Limoges Tariff Situation

The French side of the Limoges tariff controversy is well summed up in a recent despatch from Paris. The proposed action by the United States Treasury Department in abrogating its agreements with the Limoges Chamber of Commerce, whereby the valuation set by that chamber upon importations of Limoges china into the United States was accepted by the American customs authorities, was the subject of consideration by the French minister, M. De Selves, who received a delegation of porcelain manufacturers, members of the Limoges Chamber of Commerce and senators and deputies from that district. The delegation asked the government to obtain an extension of the running agreement with the United States concerning porcelain valuations, or otherwise protect French manufacturers by treaty. Last March notice was given that after May 1 these imports would be assessed by appraisers in the same manner as other

imports are. The question was taken up at Washington by Ambassdor Jusserand, who believed that a solution of the difficulty would be found.

In reply to the request of the delegation, M. De Selves said that he would instruct the French ambassador at Washington to make further efforts looking to a satisfactory agreement. Leonard Betoulle, deputy for Haute-Vienne, presented the case for the manufacturers. An American commission, he said, composed of Edwin R. Wakefield, George Davis and Frederick Aschanbach, was sent to Limoges at the request of the Limoges Chamber of Commerce. The assistant secretary of the United States Treasury, James F. Curtis, had asked the Chamber to co-operate with the commission and assist in the inquiry. This the Chamber would have been pleased to do. The commission, however, called upon M. Lamy, president of the Chamber, on its arrival at Limoges, but declined the offer of rooms and facilities at the Chamber. The commission agreed that before leaving Limoges an opportunity would be given President Lamy to show that Limoges was an open market and that the list of prices certified was substantially accurate.

According to M. Betoulle, the commissioners did not see President Lamy again. They wrote letters to the manufacturers, requiring them to submit all their books for examination, including those showing the profits and losses and customers' accounts. These requests were such as only the courts in France under special stipulation could make. All the books, however, were willingly opened for inspection, showing invoices and journal and ledger accounts, which would serve to establish the market prices. M. Betoulle gave a long review of the commission's endeavors not to establish market prices, as he affirmed, but to obtain evidence of undervaluation. A most singular part of the commission's proceedings, M. Betoulle thought, and inconsistent with good faith, which he was confident the American government would deplore and disavow, was the commissioners' weekly trip to Paris—sometimes more than once a week—to confer with W. Burgess, chairman of the executive committee of the United States Potters' Association. They remained many hours in his company on each occasion. Of this M. Betoulle thought certainly the American government could not be aware, and he assumed that government would not countenance such proceedings, in view of assurances made solemnly and deliberately that all information obtained at Limoges was confidential with the United States government and would not be disclosed to business competitors. The foreign minister made no comment on these remarks, the substance of which is embodied in the documents already in the possession of the foreign office.

Louvre Ware

In the making of the Louvre ware, a certain weight is prescribed for plates, cover dishes and all other items and it is required that they be made within a maximum weight. This imposes upon the workman an extreme hazard, inasmuch as the manufacturers, in an endeavor to get a light, thin article, might overstep the bounds of practicability and demand workmanship that greatly curtails the workman's productive capacity by losses incident to handling light weight ware to the kilns; and for this reason the firm is obliged to assume the responsibility of the ware until it reaches the kilns.

Every item of Louvre is made identically as imported china. The dishes, bakers and bone dishes are footed, for which clay workers are paid three times the price paid for these items if they were not footed. Exceeding care is exercised in the finishing and burnishing of all hollow pieces and selections sent to the trade cannot exceed half of the total ware drawn from the kilns.

A distinctive characteristic of Louvre ware is its translucency. Translucency itself is but the index of the degree of heat to which proper ingredients have been fired. The lack of translucency therefore, is the converse and indicates that a body which is not translucent is composed of materials that do not become dense and vitreous when subjected to heat. As between porcelain and china there is little or no difference in appearance to the average purchaser, unless it is examined from a translucency standpoint; the real merit lies in the fact that a dense vitreous body does not absorb water or other deleterious liquids; washes clear when chipped, does not craze and is therefore sanitary in use.

Louvre ware occupies a trade place of its own in so much as it is entirely different from all other kinds of earthen and chinaware.

Incorporations

The Beckley Glass Sand Company, Baltimore, Md. Capital stock, $200,000. Incorporators: Charles B. Hoffman and Lewis Faith.

The Boston Art Glass Company, Boston, Mass., to manufacture and deal in art glass shades. Capital, $6,000. F. H. Richenburg is president and F. T. Additon, treasurer.

The Commercial Art Glass Company, Youngstown, O. Capital stock, $10,000. Incorporators: George Edwards and M. J. Evans.

The Dunbar Art Glass Company, Charleston, W. Va. Incorporators: P. A. Donovan, P. B. Grosscup, G. H. Corey, F. J. Andrews, C. G. Mayer, G. P. Hall and J. Gluck.

The Laeffler-Reed Glass Company, Los Angeles, Cal. Capital stock, $10,000. Directors: Boardman Reed, H. P. Reed, Henry Ramel and C. H. Loeffler.

The Los Angeles China Company, Los Angeles, Cal. Capital stock, $300,000. Directors: A. F. Beal, C. W. Houston, C. P. Railsback, and W. H. Anderson.

The Lowenstein-Hankins Glass Company, New York City, to do a general commission business. Capital stock, $100,000. Incorporators: E. G. Hankins, H. B. Lowenstein and Herman Glasser.

The Radium Glass Company, Millersburg, O. Capital stock, $50,000. Incorporators. S. B. Fair, J. W. Fenton, D. M. Miller, Carl Schuler and S. Franks, Sr.

Rare China, Real and False

(*Continued from page* 8)

There is another class of Oriental porcelain which if not intended to be deceptive is at least puzzling to the young collector. Pieces with underglaze blue decorations were sometimes "doctored" in Europe by covering the surface with painted designs in colors on a black ground in imitation of lacquer. Just why this was done it would be difficult to say, since the original decoration, which is hidden, is far more beautiful than the over painting, which latter is known as *clobbering*. Those decorations, not having been fixed in the kiln, can easily be removed with a knife.

A large vase of this character remained on exhibition for many years in one of our public museums without detection, having been presented by an old and experienced collector. In the solid black surface were several reserved medallions or panels of irregular shape in which landscapes, floral and figure scenes were painted in colors. Around top and bottom were superficial traceries of gilding.

One day an expert happened to notice indications of underblue decoration where the paint had peeled off and on scraping away some of the surrounding pigment he discovered that the entire surface had originally been painted with an elaborate and beautiful floral design. The superficial paint was then entirely removed, exposing one of the best examples of decorative work of the K'ang-hsi period. The dome-shaped lid was next uncovered, when it was found to be not porcelain, but tin enameled Delft, made in Holland, the bird which surmounted it being made of plaster and painted red. This piece, minus cover, now graces one of the best collections in this country.

A second example of this kind is a large punchbowl which was embellished with an elaborate but hideous design of gold and black foliage and birds, which when removed revealed a characteristic decoration of mythical animals and flowers in underglaze blue. Both of these pieces had been repainted in Europe at a time when lacquered Chinese porcelain was in great demand.

There is a class of porcelain, or white stoneware, that is usually attributed to Siam but which was never produced in that country, and although it cannot be placed in the class of forgeries we deem it proper to call attention here to its true character. We refer to that variety of ware, familiar to most collectors of Oriental porcelain, which is profusely decorated with designs in Siamese taste, such as figures of Buddhas, animals with human fore parts, scroll work and cloud bands in bright enamel colors, coral, red, yellow, green, blue, turquoise, black and white.

This export ware was made in China for the Siamese market and the oldest pieces probably do not antedate the Ch'ien-lung reign (1736-1795). The presence of rose pink enamel in many of the pieces points to the latter part of the eighteenth century as the period of its manufacture.

If porcelain was ever made in Siam it was of an inferior quality and never of this character. An example of this variety of Chinese ware, belonging to the Tao-kuang (1821-1850) period, in the Pennsylvania Museum collection in Philadelphia bears in Chinese characters the inscription "Made by Kwong-Hing in Ma-ti, Hongkong." Of late years this variety of stoneware has been produced extensively by Chinese potters, but these recent pieces are but poor imitations of the older, legitimate products, and are coarsely and carelessly decorated. These pieces possess no value in the eyes of the advanced collector.

Objects of European form, such as tea cups with handles, plates with broad, flat rims, coffee and chocolate pots and toddy jugs were not made in China before the latter part of the eighteenth century.

Since the porcelain industry of Japan never attained that high degree of perfection which it reached in China, the translucent wares of the former have not been in such demand among collectors as the porcelains of the latter country, in consequence of which the fictile products of Japan have received comparatively little attention from the ceramic fakirs. The Japanese potters devoted themselves principally to the manufacture of opaque wares and there were few places in the Nippon Islands where true porcelain was produced.

The Japanese potters were themselves the most active reproducers of their own wares, so that it is frequently difficult to establish the age of pieces of Hirado, Owari, Imari, Kutani (Kaga) and Arita porcelains. The collector will, however, occasionally meet with French and German imitations of Imari and Kaga designs, executed in a crude and bungling manner and sometimes marked with rudely simulated Japanese characters. These pieces, however, are usually such palpable frauds that it is scarcely necessary to refer to them here.

The expert is frequently called upon to determine whether dinner plates and other objects are of Japanese or Chinese origin. One difference by which they may almost invariably be distinguished may be pointed out. On Japanese plates, particularly those of recent date, will usually be found tiny scars, or spur marks, on the under sides. These rarely occur on Chinese pieces.

Satsuma (or Kioto) pottery is perhaps better known to collectors than any other Japanese ware. It is of buff or cream colored body and of such hardness that it can only with difficulty be marked with a steel point.

The old Satsuma pottery made for the Japanese themselves is either entirely devoid of ornamentation or decorated in the simplest manner. Modern Satsuma ware, made for foreign markets, such as we find in the shops and auction houses, is overdecorated with landscape and figure scenes, floral and other subjects, both painted and modeled in relief.

The bowls, bottles and vases decorated by Meizan and his school with processions of figures and blooming orchards are painted in microscopic detail and reveal the highest art of the ceramic artist. Such pieces are frequently offered for sale as old Satsuma, but these

are invariably of recent manufacture and are never found in the possession of Japanese connoisseurs, who place more value on the quality of the paste, the form, and lastly on the sparing use of simple ornament. The highly ornamented pieces may be attractive for decorative purposes, but they possess no interest for the advanced collector of Japanese pottery.—Edward A. Barber.

The Hinde and Dauch Paper Company

An industrial number of a Sandusky, Ohio, paper contains an interesting article relating to the manufacture of corrugated paper by the Hinde and Dauch Company, of that city. The business was established over twenty years ago and has branch factories at Gloucester City, N. J., Delphos, Ohio, and Toronto, Ont. Over one hundred and thirty tons of paper are used per day in the manufacturing departments of the various plants. Five hundred persons are employed in Sandusky. The company was incorporated in 1900. Its officers are J. J. Dauch, president; August Schmidt, Jr., vice-president; Sidney Frohman, treasurer, and Fred Emmons, secretary, all most capable business men, as is indicated by the worldwide standing of the company.

Imports at the Port of New York

Week ending	China.	Earthenware.	Glassware.
October 7	$97,071	$12,431	$23,054
October 14	100,664	25,381	41,270
October 21	70,747	8,857	37,672
October 28	120,113	17,924	36,673
Total	$388,595	$64,593	$138,669
Same period 1910	374,112	68,774	114,985

Retail Exhibits

Some one conceived the idea some time ago of displaying large lines of tableware before permitting buyers to make purchases, and the plan has proven so successful that a number of department stores in Middle West cities have adopted the idea. The best things in stock are shown to the best possible advantage, some in china closets and others on well-dressed tables, the idea being to show the housekeeper just what her purchase will be like when she gets it home. After a week or so of display the goods are put on sale and extensively advertised. China and glass managers say the plan is working even better than they anticipated.

Personals

M. F. Kopf succeeds T. F. Martin as buyer for the china and glass department of the Fourteenth Street Store, New York City.

Carl Bawo, of Bawo & Dotter, 30 Barclay Street, New York City, arrived home from Europe on the *St. Louis,* October 29.

Lee Kohns, of L. Straus & Sons, 42 Warren Street, New York, has been seriously ill with typhoid fever.

George Pallier, New York representative of A. Lanternier & Company at 113 East Sixteenth Street, sailed for Europe on the *Savoie,* November 2.

H. M. Hollander succeeds D. S. Saunders as head of the china department in the Siegel-Cooper Company's Chicago store.

A copy of Volume XIII of the "Transactions of the American Ceramic Society," containing the proceedings of the annual meeting held in Trenton, N. J., in February of the present year, has been received at this office. The book contains fifty-three papers and discussions, read at that time and relating to various ceramic subjects of a technical and practical nature. There are over eight hundred pages in the book.

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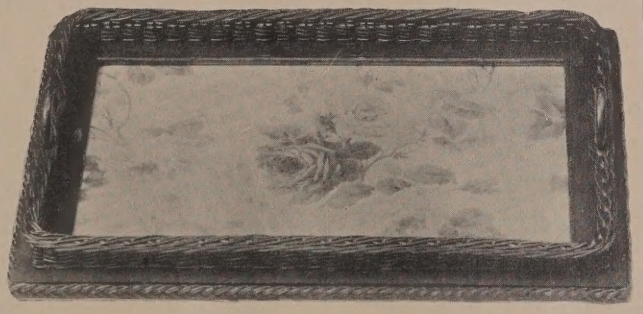

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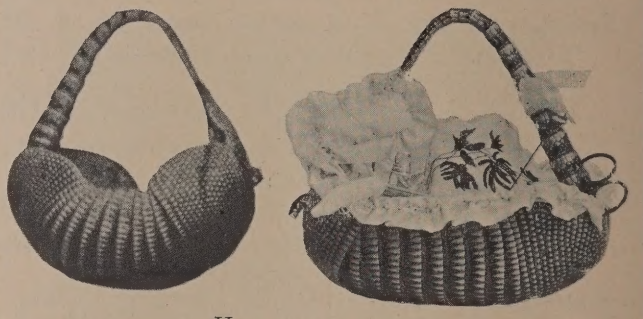

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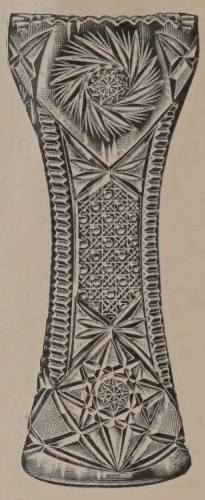

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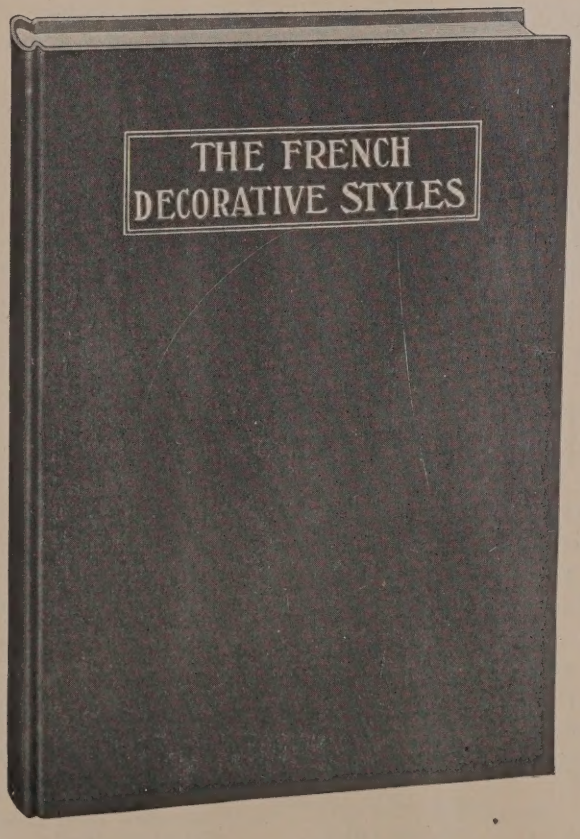

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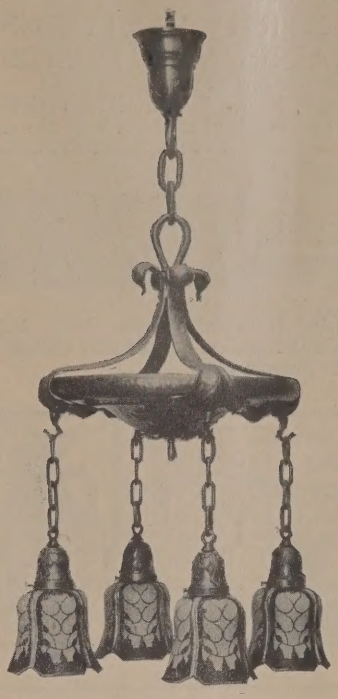

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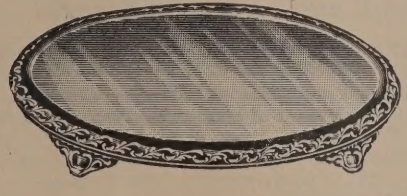

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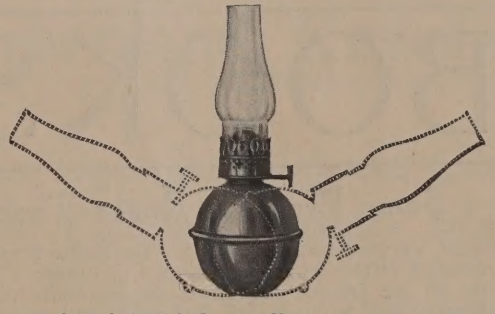

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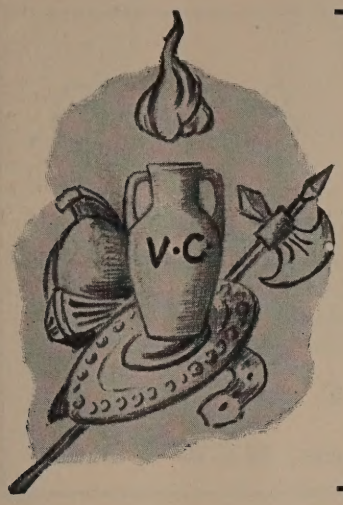

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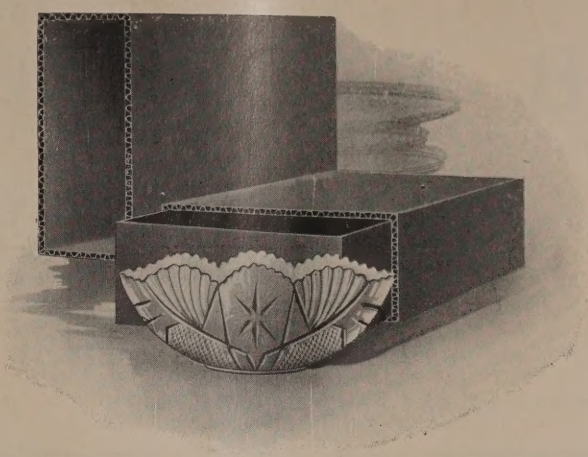

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